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## EXPLORING ARTS ORGANIZATIONS AS A CATALYST FOR COMMUNITY DEVELOPMENT

Amy Carrington

*University of Kentucky*, [amy\\_carrington@georgetowncollege.edu](mailto:amy_carrington@georgetowncollege.edu)

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## ABSTRACT OF THESIS

### EXPLORING ARTS ORGANIZATIONS AS A CATALYST FOR COMMUNITY DEVELOPMENT

The purpose of this project was to examine the arts as a positive change agent for community development. Exploring how and for what purpose nonprofit arts organizations can create social capital can provide insight on how the arts industry can be a leader in the transformation of communities and regions around the globe. The perspectives of artists, community developers, sponsors and beneficiaries of the arts provided insight on how and in what ways the arts can evoke change by building connections and inspiring participation. Community development theorist Bhattacharyya (2004) distinguished community development from related fields such as economic development and social work by highlighting its ability to build solidarity and create agency. For Bhattacharyya, solidarity means trust and relationships where community members can work together for change. Once united for a cause, agency means the implementation of the group's goals. To explore the multiple ways which the arts can inform community development change for leaders, two case studies were conducted. Insights came from data collected for each case through key informant interviews and organizational website analysis.

**KEY WORDS:** Community Development, Arts Organizations, Arts Impact, Nonprofit Organizations, Community Development Leadership

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Amy Carrington

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6/3/2010

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EXPLORING ARTS ORGANIZATIONS AS A CATALYST FOR  
COMMUNITY DEVELOPMENT

By

Amy Carrington

Dr. Patricia Dyk

---

Co-Director of Thesis

Dr. Lori Garkovich

---

Co-Director of Thesis

Dr. Ron Hustedde

---

Co-Director of Thesis

Dr. Randy Weckman

---

Director of Graduate Studies

6/3/2010

---

Date

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THESIS

Amy Carrington

The Graduate School  
University of Kentucky  
2010

EXPLORING ARTS ORGANIZATIONS AS A CATALYST FOR  
COMMUNITY DEVELOPMENT

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THESIS

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A thesis submitted in partial fulfillment of the  
requirements for the Degree of Master of Science in the  
College of Agriculture  
at the University of Kentucky

By

Amy Carrington

Lexington, Kentucky

Advisor: Dr. Patricia Dyk, Associate Professor, Community and Leadership Deveopment

Lexington, Kentucky

2010

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## **Chapter 1**

### **Introduction**

Former First Lady Jacqueline Kennedy was an American icon and champion for the arts. Known for her style and creativity, she was emulated by millions of women around the United States. One thing distinguishing her from other first ladies was her conception for what became the famous White House dinners of Camelot where the international community came together for a night of exchange. The dinners contributed to the Kennedy legacy and inspired a tradition for first ladies who followed to use the arts as a focus for the bridge-building dinners. With the arts as the major component of the gatherings, Kennedy created opportunities for dialogue between creative types, military personnel, politicians, and diplomats. She invited writers, poets, musicians and artists to dine with the world's leaders in an atmosphere where the mood was set by a specific art highlighted through performance. She centered each evening on fine-dining and creativity offering the guests from different career fields and views on life something for which they could unite in appreciation over. The dinners were opportunities for individuals to interact, discuss world issues, share passions, challenge one another and empower each other despite varying levels of aesthetic knowledge regarding the arts and positions of power ("Jacqueline Kennedy Entertains: The Art of the White House Dinner", July 2007). Kennedy's innovative approach to the White House dinners are an example of how the arts can break down society's established barriers, cross national borders and embrace cultural differences enabling people to make significant connections. They also demonstrate to the international community how the arts can bring people together for positive change on micro and macro levels.

A more recent example of the influence of the arts building bridges between individuals of vastly different backgrounds and fostering environments where collaboration becomes more likely was captured by Christiane Amanpour, CNN's award-winning chief international correspondent. After trying for years to get into North Korea to cover a story with no luck, she received an opportunity to accompany the New York

Philharmonic to the small country. Amanpour spoke with ordinary North Koreans and learned how they were brought up to think of the US as an adversary. She noted how hopes for opinions to be changed were expressed so that Americans and North Koreans could build relationships built on trust. Referring to the NY Philharmonic concert, which was broadcasted live for North Koreans, she said:

Former U.S. Secretary of Defense William Perry, also a former negotiator with North Korea, told me this was a magic moment, with different peoples speaking the same language of music. He said it could push the negotiations over the top. He meant that the framework of an eventual nuclear agreement between the United States and North Korea is established, but that mutual distrust and fear can only be overcome by people-to-people diplomacy. After the concert, I was called to the foreign ministry in Pyongyang for an exclusive meeting with North Korea's nuclear negotiator, Ambassador Kim Kye Gwan. He was as effusive as Perry had been. As for the Philharmonic playing the U.S. and North Korean national anthems at the outset, he said allowing that was an act of "political courage" by both countries (Amanpour, 2008).

The reporter referred to her recount as a “story of human warmth across a political divide, frozen in time and made bitter by history” (Amanpour, 2008). The musical performance created a common ground on which a significant connection between US citizens and North Koreans could develop. As a result of arts engagement, diplomacy was positively affected as Amanpour suggested. Speaking at an event just a couple weeks later, Amanpour said she thought it no coincidence that upon the group’s return, negotiations over the nuclear power struggle between the US and North Korea moved forward. She identified the NY Philharmonic concert as an “extra way to enhance trust and delegation” showing how “people-to-people lays the groundwork for diplomacy”. Amanpour attributed the cultural arts exchange as having “knocked a brick or two out of that monumental wall of mistrust” that North Koreans have of Americans (personal communication, May 14, 2008).

### **Conceptual Framework**

The stories of former First Lady Jacqueline Kennedy’s White House dinners and Amanpour’s experience with the NY Philharmonic in North Korea demonstrate how the arts can create environments where individuals from different backgrounds can make

significant connections and envision new possibilities for local and world communities. Community building requires people to come together for change. Community development theorist Bhattacharyya (2004) distinguished community development from related fields such as economic development and social work by highlighting its focus on “building solidarity and agency” (p. 5). According to the theorist, the practice of developing community must adhere to three “principles, namely, self-help, felt needs, and participation” (p. 5). After analyzing insufficient definitions for community development, Bhattacharyya crafted the description used for this study. Community development is “the fostering of social relations that are increasingly characterized by solidarity and agency” (p. 14). For Bhattacharyya, solidarity means trust and relationships where community members can work together for change. Once united for a cause, agency means the implementation of the group’s goals.

Bhattacharyya’s definition of community development points out the need for solidarity, which results from opportunities for connection. The arts can create an environment where individuals and groups from different backgrounds can build bridges. As demonstrated by the stories of former First Lady Jacqueline Kennedy’s strategically planned White House dinners focused on the arts and Amanpour’s enlightening personal account of her experience with the NY Philharmonic in North Korea, solidarity and agency go hand-in-hand with the concept of community development described by Bhattacharyya. The examples of diplomacy centered on artistic performances show how community development can be positively affected when individuals exchange culture through art because it reminds all engaged of the common bond of humanity. Once experienced, shared human needs help people become willing to participate in positive change. The felt needs of people contribute to solidarity while their self-help participation enables agency. As Bhattacharyya explained, both constructs underlie community development. This study looked at how the arts bring people together to address community development issues.

## **Relationship of arts to community development**

This project explored two specific case studies to identify how arts organizations offered arts to communities and whether they were able to bring about change through solidarity and agency as it applied to community development. Arts advocate and scholar Kay (2000) cited numerous previous studies supporting the arts as a pivotal player in community development. Based upon his research Kay argued for the significance of the arts in community-building. Kay offered the arts as able to foster connections between community members and serving as a tool to create change. The solidarity and agency that the arts generate contributes to the effectiveness of community development in many of the studies referenced by Kay. Americans for the Arts, the nation's leading non-profit arts organization established to "advance the arts in America", started its Institute for Community Development and the Arts to provide research in support of the arts as a tool for community development. The Institute provides "a research-based understanding of how the arts are being used to address social, educational, and economic development issues in communities across the country" ("The Institute for Community Development," 2010). According to the information on the website, the arts can positively affect community issues such as at-risk youth, economic development, civic dialogue and cultural tourism.

What was central to exploring the arts' impact on community development for this study was the role of leaders in accomplishing the goals of solidarity and agency. The project searched for leadership within the two case studies to understand how the role of the leader's influence over the arts' impact on community development. The theory of transformational leadership theory was applied to examine the role of the leader in the arts organizations. Based upon the concepts of transformational leadership the arts are important to community development leaders because they create vision and evoke change, which are two initiatives a leader generally oversees. Creating a shared vision is connected with building solidarity. Agency is using a vision to evoke change for community. Using Bhattacharyya's theory for community development as the basic framework for this exploration of how the arts can bring about positive change for communities, the concept of transformational leadership was next applied as a lens to

look at the role of the leader serving at the intersection of arts and community development.

Klein and Diket (1999) conceptualized transformational leadership through a metaphorical comparison of the arts and the transformational approach to leadership. Both have “the power to inspire, transform, heal, and connect us to something larger than ourselves”, the scholars conclude (p. 25). In *Leadership: A Communication Perspective*, the five characteristics which researchers identify as components of transformational leadership are *creativity, interaction, vision, empowerment, passion* (Hackman, 2004). *Interaction* involves recognizing others by listening to their needs and understanding their motivations. It is with this sense of openness that transformational leaders are able to *empower* followers as they demonstrate their competence, integrity, and compassion. Transformational leaders are respected and they establish a standard of excellence as they created of *vision* for the organization. Many transformational leaders are *passionate* about their work, which some consider their calling or mission. Some are even burdened or consumed with the welfare of the organization, and they serve as a connector for individuals within and outside of the organization as they bridge the past to the future. With their foresight, preparation, innovation, and transactions, transformational leaders engage the *creative* process and open the door for new life within the group, organization or community.

Such characteristics position the transformational leadership approach at the forefront in facing the challenges of our future because they work interchangeably to foster an environment where people are valued and encouraged to contribute despite their differences, which serves the issue of solidarity. As our world becomes increasingly globalized more individuals are faced with diversity. It is now common for people to work for international companies and employers located in other countries so environments conducive to finding cohesion despite differences is necessary. The arts combat potential divisions among diverse individuals by reminding people of their humanity and bringing people to a point of commonality thus increasing the potential for them to realize shared needs and build solidarity for addressing their needs. The components of transformational leadership work interchangeably and transformational

leaders utilize them to foster an environment where people feel valued and inspired to participate. Solidarity and agency help the group work towards solving problems or satisfying their felt needs. That process is where the arts can be utilized for community development leadership.

Cowan (2007) noted transformational leadership as a crucial component for organizations that want to survive in the international business community, which can be applied to community development theory. To highlight the importance of the transformational leadership approach to communicating a vision within organizations, Cowan quoted Sternberg, who acknowledged the power of the arts in sharing ideas that will motivate followers. "Creativity is important for leadership because it is the component whereby one generates the ideas that others will follow" (p. 156). The leader's role of creating vision and inspiring self-help and participation resonates with the crucial components of community development described by Bhattacharyya because practitioners must find innovative ways to communicate felt needs for solidarity and invoke participation for agency. Implementation depends on community development practitioners and others getting on board for the cause and working together for accomplishing goals. According to Cowen, the arts are affective in bringing people together for change because through the arts leaders can transmit information for a shared vision of how change will positively impact the community which results in agency.

By using the role of the leader as a point of examination in the case studies, the project shed light on the issue of solidarity and agency within community development leadership. The leader of any organization serves as a guide for creating a shared vision and implementing goals. Transformational leadership was a good fit for looking at the role of leaders within arts organizations as they use the arts for developing solidarity and agency within the organization and among the community as discussed by Cowen above. The arts organizations' leadership role was central for illuminating the arts' impact on community development for the case studies. Combined with the perceived impact on the community, the information obtained about the arts organizations contributed to the understanding of the arts and community development leadership.



## **Chapter 2**

### **Literature Review**

The arts can be helpful for solidarity and agency contributing to community development. The scholars included in this literature review identified the arts as creating environments where connections among people can flow from the recognition of universal human and community-specific needs. Engaging the arts can result in inquiries about one's self and one's world. When artistic expression is shared with others, it reminds us that our desires resonate with others. Once personal needs become universal needs, collaboration and cohesion can foster, trust and relationships can grow, nurturing the community's capacity to move forward with agency. Getting community members to move from division and desperation to solidarity and agency is the function of the community development, and as the authors in this literature review show, an increasing number of communities and community developers recognize the potential for the arts to create positive change.

### **Community development and social capital**

Bhattacharyya's (2004) understanding of solidarity as the essential characteristic of community and agency for giving people the capacity to order their worlds served as a basis for community development scholars seeking to understand the role of trust and relationships among members of a community in creating better quality of life. As mentioned above, Bhattacharyya described three practice principles of self-help, felt needs, and participation as critical for community development concerned with solidarity and agency. Putnam and Wellman argued social capital as important for community development, in terms of Bhattacharyya's definition, because social capital involves trust among neighbors, trust in the community and trust in local leaders. For Putnam (1995), social capital represented the connections between community members and the norms and trust created by those connections. Wellman (1999) said the result of social capital is access to "resources for people to use to deal with daily life, seize opportunities, and reduce uncertainty" (p. 3). This understanding of social capital shows how it inspires

solidarity and agency through relationship-building. Through social capital individuals gain the capacity to order their worlds by addressing immediate, personal needs through community relationships. As relationships developed and trust and norms became recognizable, members of the community used their relationships and access to obtain resources to address the felt needs of the community, practicing what Bhattacharyya described as community development.

Though it sounds quite simple, building trust and solidarity among community members can be challenging, especially when past hurts have broken relationships. The arts can be helpful for building trust and solidarity among community members as well as for practicing agency and social capital. The scholars included in this literature review identified the arts as creating environments where connections among people can flow from the recognition of personal needs, universal human needs and community-specific needs. Engaging the arts can result in inquiries about one's self and one's world. When artistic expression is shared with others, it reminds people that their desires resonate with others. Once personal needs become shared needs, trust and relationships can grow thus nurturing the community capacity needed to move forward to where cohesion develops and collaboration is utilized to accomplish goals and address issues. Helping community members get from division and desperation to solidarity and agency is the role of the community developer. The authors in this literature review demonstrated an increasing number of communities and community developers that recognize the potential for the arts to create social capital and impact community development.

### **The arts and social capital**

Rogers (2005) included the arts as an important aspect for social capital because the arts have the power to foster a sense of solidarity through relationships. Rogers' understanding of social capital describes the "trust between people" allowing them to practice "cooperation and collaboration" and "to recognize and enhance individual and organizational networks, and to foster lifelong learning" (p. 110-111). According to Rogers, the arts are a vital aspect of community development because they serve as a natural transmitter of information as discussed above, which Rogers argued results in

relationship-building and stimulating more participation in the community development. Rogers' focus on relationship-building and shared resources echoes Putnam's and Wellman's social capital theories and speaks to the heart of Bhattacharyya's focus on solidarity and agency. Her recognition of the arts as an information transmitter that creates vision and enables participation fits well with Klein and Diket's linking of the arts to transformational leadership. Like Bhattacharyya, Rogers recognized the need to engage community members in determining their future. She argued that for communities, it is the arts that create "cooperation and inclusiveness, which are the 'new cornerstones' of approaches to sustainable development" (p. 111). Though not using the exact terms, Rogers's proclamation echoes Bhattacharyya's call for community development to include the crucial components of self-help, felt needs, and participation. This demonstrated the arts' potential within community development. When paired with Bhattacharyya's community development theory, Putnam's and Wellman's social capital theories, and Klein and Diket's theory of transformational leadership, Rogers's work inspires readers to see the arts as an effective option for community-building.

### **Countercultural arts and community development**

When looking at the importance of the arts for community development, one imperative idea to consider is how in addition to creating solidarity, artistic expressions can cause division and polarization when they appear countercultural. As numerous scholars suggested, however, there are also examples of when such arts can offer opportunities for solidarity and agency by forcing community issues in community conversations and invoking people to change problems in the community.

It is true that local, national and international division has resulted from specific demographic groups using the arts to separate themselves from one another. Hustedde noted, "J. Edgar Hoover, the FBI director in the 1960s, tended to see rock 'n roll as something which undermined national security" (personal communication, April 12, 2009). Gangs create symbols and norms that represent their resistance to the status quo. Though this can create solidarity among the group members, it deteriorates the trust relationships among neighbors. Such tactics by groups can stop the flow of social capital

in communities causing derision instead of solidarity and a breakdown of communication instead of agency; the result being a negative impact on community development. More scholars, however, have given attention to the arts' ability to highlight social concerns and serve as a positive change agent even when the arts utilized are considered countercultural. For example, Duncombe's (2007) research focused on the topic of cultural resistance in general and demonstrated how they create solidarity and agency through images. Relying on the Centre for Contemporary Cultural Studies (CCS), Duncombe showed how relationship-building and consciousness-raising was created among groups engaged in the counter culture art. CCS examined how music-based, youth subcultures in mid-1970s celebrated their social deviance as resistance. An example provided was of Rastafarians, who's "music and religion were fashioning both an organic critique of the racist society and a set of symbols which allowed mutual recognition, solidarity, and a nascent ideology" (p. 492). Rogers recognized the arts as a natural transmitter of information, which results in a group bond and stimulates more participation in the community. This can be seen in the example of the Rastafarians' use of music for solidarity and participation in the group's cultural resistance. For Duncombe, the culture of resistance was then used "to undermine the culture of the dominant society and form the basis for the development of a new one" (p. 493). The author provided the example of Ghandi's peaceful resistance and its ability to liberate his people in India.

As discussed by Klein and Diket, the arts are a good fit for transformational leadership because both engage *creativity, interaction, vision, empowerment* and *passion*. Recognizing the five components that the authors said make transformational leadership and the arts synonymous, the potential for community activism and civic engagement becomes more apparent for countercultural artists. A recent example of art being used counter culturally to draw attention and illicit civic action was in Detroit, Michigan where a group of artists painted abandoned houses to raise awareness about the common blight of dilapidated buildings across the Motor City. Object Orange, as it was referred to by the artists, involved many artists from other cities who found it "odd that abandoned homes were allowed to rot rather than [be] torn down" ("Art of Abandonment", 2009, p.

55). A total of 16 homes were painted orange between 2006 and 2007 for the project. The activists attracted press and Detroit “began tearing down the orange houses – an action that seems at best empty and at worst vindictive, given the roughly 40,000 tax-reverted properties the city owns by default” (p. 55). Duncombe (2007) identified cultural resistance as able to “engender solidarity” and “be the jumping off point for imaging new communities and new political subjectivities” (p. 490). He highlighted crucial links between those defying the culture and those they are opposing because they “open up spaces where dominant ideology is contested and counter-hegemonic culture is created,” (p. 497). In that space community development leaders can build bridges and evoke change. Duncombe noted that there is always a relationship between the resister and the dominant culture. The message of the article shows how resistance is connected to the culture it defies. The author suggested that within the confrontation lies the place of new possibilities for community development leadership because it is where the marginalized find a voice.

People who have little access to political power or material wealth can express through culture their criticism of their current situation and conjure up a vision of something different. These people can create sets of symbols which reorder the co-ordinates of the present, and fashion new forms of social interaction that challenge old ways of organization (Duncombe, p. 498).

Duncombe’s vision for cultural resistance to play a role in community building was innovative. Though he did not write specifically about counter culture art forms, his references shed light on why such art can serve as a catalyst for activism. The countercultural art and symbols of cultural resistance were methods for civic engagement, which can inform community development because they served as representations of and expressions by those resisting dominant culture. Therefore, they opened the door for the community to gain perspective of the culture of existence that appeared at odds with the dominant society. The arts are a natural fit for communicating ideas and evoking interaction. If exchanges between the groups continue in what Hustedde (1998) referred to as an open space for story-telling, the differing groups can build solidarity and uncover the soul of the community as envisioned in *On the Soul of Community Development*.

## **The arts' role in community activism**

Cameron (2007) made no mention of cultural resistance in his article, but his exploration of Disability Arts showed how the movement, which started in the 1980's created a space for solidarity among disabled individuals and aided the practice of agency for community activism regarding discrimination towards disabled persons. According to Cameron, when disabled people engaged Disability Arts, their self-perspective and understanding of world changed. "To begin to understand that the negative experiences you thought were yours alone, are shared and felt and understood by others and to begin to understand that it is not you, but the social environments around you that need to change is a powerful awakening" (p. 505). The example demonstrated solidarity through self-help, felt needs, and participation as Bhattacharyya described and the trust created through arts because it transmits information as Rogers explained.

Cameron continued to describe how the cultural representation of and societal barriers for disabled people was what crippled them because it caused "disillusionment" (p. 508). The solidarity created among disabled people through Disability Arts cultivated participation followed by agency as it transformed the misconception of the disabled from assuming that the problem was theirs alone through education. Arts as communication, as Rogers suggested, is a powerful tool for community development. As the disabled artists engaged the arts for production, they articulated and educated the community about societal problems that would otherwise go unnoticed. Once attention was brought to the barriers society constructed for the disabled, the community could look for solutions together after establishing trusting relationships through conversations that Disabled Arts inspired.

Another example of the arts role in community activism and engagement was the Watts Summer Festival. With its goal being to raise awareness about societal concerns and to build solidarity among those who experience societal barriers, the Watts Summer Festival, which is now the oldest African American Cultural Festival in the United States, grew "from the ashes of the 1965 Watts Revolt", which took place in the Watts neighborhood in Los Angeles ("Wattstax," 2003) . The Watts riots began on August 11,

1965 lasting for five days. It involved approximately 30,000 people and resulted in 34 deaths and 1,034 injuries. Community members conceived the idea for the festival in 1966 and it was incorporated in 1968. The intent was to redirect “the energies of the community into tangible, positive solutions and alternatives by developing community pride, cultural awareness and political consciousness” (“Blackpast.org,” 2009). The festival was designed to “serve the ever increasing need for cultural interaction within the community” and became an annual event to this day. Its focus throughout the years still remained as an opportunity to “work towards the cultural, economic and social development of the Watts” community (“Blackpast.org,” 2009).

The Watts Summer Festival and Cameron’s example of Disability Arts were not the type of cultural resistance Duncombe highlighted, but they speak to the prejudices that arise from the way our society is organized and the potential for the arts to play a positive role in activism. They used the arts to engage members of communities by bringing about concern for individuals who saw themselves as marginalized. Through the use of the arts for identification, representation, and education, opposing groups can start the process of building solidarity and practicing agency, thus influencing social capital. As Rogers (2005) described social capital includes trust, collaboration, the enhancement of networks, and the fostering of lifelong learning. When cultural resistance can engender conversations among differing groups, which includes the idea of coming together for change, then it sits in line with community development theory.

Purcell’s work was concerned with empowerment and activism. He examined ways to give power to individuals so they can recognize community issues and represent those realities in order to confront them. In *Images for Change: community development, community arts and photography*, Purcell (2009) relied on Paulo Freire (1970), who wrote *Pedagogy of the Oppressed*, for a theoretical framework supporting the notion of community development as community empowerment. Using the art form of photography, Purcell advocated critical reflection through representation of community issues. Such reflection opens the door for action for Purcell, who argued that “it is becoming clear that community use of photography can be used to give voice to, and make visible, otherwise hidden groups and community-based issues” (p. 112).

Noting several ways to use photography for community development, the author positioned the method of photovoice as holding a lot of potential. The tool was initially used to give a voice to the homeless and exhibit the reality of their personal life, making it a known and uncomfortable truth for the community. Photovoice enabled “people to record and reflect their community’s strengths and problems, promoting dialogue and issues through photographs and discussions and as a route” for change (p. 116). The goals of photovoice demonstrated its potential for solidarity and agency as the representation of realities within the community creates an opportunity for civic engagement. The pictures become tools for discussion surrounding felt needs where self-help and participation can result. Once conversation and critical consciousness start then issues can be addressed for community development.

Following Purcell, there were additional examples of how the arts were used in varying communities for civic engagement. Clover (2007) showed how an organization for women, Myths and Mirrors, focused on “education and development” engaged the arts in order to “creatively build community, encourage creative forms of civic dialogue, learning, and engagement, and stimulate imaginative critiques” of social injustice (p. 513). The women created art forms that cultivated new cultural actors and agents of change for community development leadership. For Clover, the arts a natural fit for community consciousness-raising because they include creativity and imagination. Hustedde (2007) recognized how entrepreneurial communities include the arts in envisioning future possibilities. Klein and Diket (1999) promoted the arts as able to communicate vision and empower individuals. Clover noted that it is common for women to find self-sufficiency through small arts and crafts even though in terms of community development they are not taken seriously as artists because their art is seen as simple craftwork. The notion further demonstrated the need for women’s perspectives to be expressed through the arts so opportunities for civic engagement can prove that all voices of community members can contribute to community development.

The vision of Myths and Mirrors was “to engender a sense of collective cultural identity by providing an aesthetic public space for the voices of the most marginalized” (p. 515). Women in the group worked with professional artists to develop their own practices to



address issues. Clover said that while the organization “attends to socioeconomic and political issues, it also places at the centre the cultural, aesthetic, and creative elements of humankind and community” (p. 517). With a focus on “healing, belonging, acting politically together, and having fun” the group is able to build solidarity through arts engagement (p. 515). Once solidarity is established through self-help, felt needs, and participation, agency was administered in the form of raising awareness about community issues. Incorporating a community-wide celebration and publicly displaying the artistic representation of social issues allows discussion to take place with the wider community. Leadership and activism for the women follows that function creating social responsibility, a commitment of Myths and Mirrors. Charged with “developing collaborative, collective aesthetic activities with politically transformative possibilities that construct a critical consciousness”, Myths and Mirrors used “artists, cultural actors, and agents of sociocultural change” for civic engagement (p. 518). The arts program built solidarity through trust and norms creating social capital as Putnam and Wellman described it. Relying on individuals’ creativity is recognizing a community asset that often goes unnoticed. Clover’s highlighting of Myths and Mirrors and Purcell’s photovoice projects served as examples for community developers to remain open to uncovering creative ways for engaging community development.

### **Civic engagement and levels of activism**

In *Citizenship and Civic Engagement* researchers Pattie and Seyd (2003) examined three theories of civic behavior for community-building. The theories contributed to the understanding of participation in agency and included rational choice, social capital and civic volunteerism. Pattie and Seyd associated civic volunteerism with civic engagement and civic activism. The three types of civic engagement identified by Pattie and Seyd included individual activism, contact activism and collective activism. For individualistic-based activities Pattie and Seyd (2003) noted that individual acts could include “consumption, donations, petition-signing, fund-raising, voting in local elections and wearing a campaign badge” (p. 448). The authors noted those participating in individual activism were likely to take on the other forms of activism though it was not guaranteed. Contact activism involved “actions that focus on contacting those in

authority. People who contacted a public official were also likely to contact politicians, to write to the local media, to contact a solicitor or to contact an organization” (p. 448). Collective activism included participating in public demonstrations and attending political meetings, but it also involved participating in “illegal protests” all “with the propensity to form a group of like-minded people” (p. 448). Of the concept of civic engagement, Pattie and Seyd remarked “civic engagement is a diverse phenomenon” (p. 465). Accordingly, the different types of civic engagement and activism are undertaken by different groups of people at different times. “People who engage in individualistic activism, for instance, are no more or less likely to engage in collective activities or to contact the authorities than those who are not ‘individualistic activists’” (p. 448).

The levels of civic engagement addressed by Pattie and Seyd was relevant for exploring solidarity and agency for the arts organizations because it highlighted how individuals connected to each arts organization and supported arts initiatives. Solidarity among an organization’s network is built through interaction. Looking at how individuals, be they patrons, volunteers, artists or donors, could interact with individual organizations would be important as the scholars suggest.

A sense of efficacy also encourages most types of activism (except collective). Similarly, the more people feel that citizens in general should participate for the good of society; the more likely they are to be active. And social norms are an incentive for collective action: the more people perceive that others close to them value political participation, the more likely they are to engage in collective activism. However, expressive motives of action are not related to any of the types of activism (Pattie & Seyd, 2003, p. 453).

The statement strikes a chord with Bhattacharyya (2004) and Putnam’s (1995) theories of community development and social capital because it focused on the norms among individuals for community building. Pattie and Seyd’s theory also resonated with Rogers’s argument for the importance of trust among community members for effective social capital. Its mention of personal efficacy, like-mindedness, and involvement highlighted the key component of self-help, felt needs, and participation in Bhattacharyya’s theory of community development.

### **Empowering people for solidarity and agency**

For Stephenson (2007) civic engagement and social learning were important for solidarity and agency and contribute to community progress. His article highlighted an initiative mixing the arts and social learning through a grassroots leadership program using the arts for civic dialogue. Like Clover (2007), Stephenson saw a need for cultural identification and consciousness-raising to create an environment where transformation is possible. Hustedde (1998) spoke of the importance of creating solidarity before engaging action for a well-balanced approach to community development in *On the Soul of Community Development*. Likening the community to the individual, Hustedde recognized the importance of attending to the mind, body, and soul. He suggested beauty and art can create deeper meaning for the soul of individuals and communities through the wrestling with questions, hospitality, building quality relationships, relying on intuition, working within paradoxes, finding stillness in noise, and the giving and receiving of blessings. Stephenson also recognized the potential for the arts to touch the soul of the individual and community. He said, “arts can create opportunities for individual and communal introspection that may impel a testing or rethinking of fundamental assumptions” (p. 82). Such a process requires time and “individual attitudinal change” for sustainability because “norms of behaviour and assumptions about ‘the way the world works’ are partly the result of individual choice and partly the product of complex acculturation processes” (p. 95). Stephenson noted how the change cannot be “imposed by outsiders” (p. 80). Rather, it needs to come from a collective vision created by community members, which resonates with the concepts of self-help, felt needs, and participation.

The challenge of engaging community members according to Stephenson was that people sometimes suffer from a lack of efficacy. The arts-based leadership program Stephenson described attempted to empower local artists who represent groups commonly excluded from community development. Charged with the mission to create their own arts project surrounding community issues, the artists used their social networks to ignite the conversation and brainstorm possible solutions. The goal of the program was for the emerging leaders “to come to a new understanding of the challenges confronting their

communities and to begin the process of designing responses to those challenges” (p. 94). In the program, the forums for discussion were the art-based projects took place among the already existing networks of leaders, which helped them recognize their capacity to inspire change within their communities. Stephenson’s example showed how civic engagement could start by using artists already affiliated with arts organizations with the skills to create a vision to ignite conversation among their social networks. That picture of using what’s already in existence in communities to inspire change also demonstrated the spiraling up process of Emery and Flora (2006), whereupon flow is created through the natural method of working with what is already in existence towards an envisioned future.

Emery and Flora’s description of using what they referred to as a “community capitals framework” to build upon assets provided a workable approach to utilizing sometimes overlooked assets already imbedded in the community (p. 19). Working with newly discovered community assets in a process of spiraling up was what Emery and Flora identified as practicing community-building and moving toward new possibilities. To Emery and Flora, spiraling up meant increasing stock in community through its capital (natural, cultural, human, social, political, financial, built), which creates flow whereupon assets build on assets (p. 22). To demonstrate their concept and further explain the process, Emery and Flora included the success story of spiraling up of Valley County. A team there focused on nurturing leadership, empowering youth, increasing entrepreneurial opportunities, and education about the importance of investing in the community. The approaches helped nontraditional leaders find their voice through empowerment, creativity, and vision. They also increased awareness about giving back to the community and cultivated an appreciation for local business, which fostered civic engagement. Finally, they increased potential for success among youth in the community and provided support for entrepreneurs. The flow resulted in an increase of stocks across the capital categories, which continued to play off one another and helped the community spiral up. For Emery and Flora the spiraling up process is available to all communities. As demonstrated, it could be used for civic engagement. The arts are tools for empowering individuals, inspiring creativity, and communicating vision as suggested by

Klein and Diket (1999). Thus, using the already impeded artistic traditions of communities would be a natural fit for the spiraling up process and aid in community development.

Farmer's (2005) approach to community development was different from Emery and Flora's concept of spiraling up, but both served as examples of helping individuals practice agency upon recognizing they have the tools necessary already. Farmer specifically demonstrated how an artistic approach to community development can transform communities of division. By using improvisation as an approach to community-building for a housing unit located in a very poor part of Brooklyn, Farmer was able to create an environment of creative capacity that put an end to the violence and drugs infesting it. In improvisational performance, no one is the expert, and the community developer does not impose top down solutions. Rather, he or she creates opportunities for the community players to resolve conflicts. Farmer described the role of the community builder as the person who creates a stage where members of the community from differing groups come together. Unscripted dialogue among these individuals ensues, and in Farmer's example, it led to improvements for the whole community. In other words, the community project was like a performance, but no one knew how it would end or what would happen because of its improvisational nature.

Farmer advocated improvisation for community development because individuals involved are performing on a stage together and they are engaged in the act of "becoming"; they are performing beyond themselves into an unscripted future with new possibilities (p. 4). The key for Farmer was for the community developer to remain committed to setting the stage for a new performance without serving as the leader, change agent, or key player in the theater. Such a role could be difficult for community developers viewing themselves as the solution provider. In tackling such a notion, Farmer acknowledged Hustedde and King's (2002) description of the role of the practitioner as someone who approaches the community development process with the understanding that it cannot be controlled. Based on this notion, Farmer emphasized the importance of the community's emerging leaders to work within the environment to

create new scenarios from which they can move forward. She described the process in the following passage:

It is a messy, chaotic process. The performatory approach uses everything the community has including the skills, anger, emotionality, pain, joy, playfulness, history, etc., to initiate and sustain its creative growth (2005, p. 6).

Farmer's recognition of the importance of supporting emergent leaders and using community assets for the improvisational process resonates with Emery and Flora's theory of spiraling up to create a community's capacity. Though impoverished communities might think they need to rely on outside individuals and resources for solutions, her example showed how working within and supporting community leaders from within can create new stages for innovative development. In *What's Culture Got To Do With It*, Hustedde also identified the need to focus on developing entrepreneurs for creating communities that will flourish (2007). Hustedde emphasized the importance of "cultivating networks for entrepreneurs to thrive" in his seven practices of building an entrepreneurial culture (p. 42). Farmer suggested that because improvisation requires the practice of listening, compromising, and negotiating, it helps establish solidarity (2005). New forms of trust ensue and new possibilities are acted out on the community stage in improvisational development, which results in agency for a community once considered destitute.

### **The arts as a change agent for community development**

Though the improvisational approach to community development is alternative when compared to the rest of the authors included in this literature review, it offered a nontraditional yet innovative way of viewing the arts' role for community development, especially with regard to solidarity and agency. Where Farmer highlighted an artistic approach to community building, Newman, Curtis and Stephens (2003) looked at the role specific arts projects contribute to positive change in communities. The authors attempted to answer the question of whether community arts projects at the local level have an influence by examining various community arts projects. While the authors recognized the difficulty in evaluating arts initiatives, they drew attention to how

investors want to be assured and projects gain value when there is support showing they achieved measurable outcomes “associated with social gain” (p. 311). The article laid the groundwork for support of the arts as a change agent for social gain by recognizing its potential for breaking down barriers and by citing social capital theory in line with arts initiatives because they establish “networks, mutual trust and cooperation within communities for the benefit of all (Kay 2000)” (p. 313). They suggested that with regard to quality of life factors, “identifying what communities want and expect from the arts, rather than subordinating community-based arts programs to objectives formulated [by] outside communities, offers a way forward that is more sensitive to the unique texture or artistic encounters” (p. 319-320). The recommendation of community-specific civic engagement resonated with Bhattacharyya’s definition of community development and its emphasis on solidarity and agency because it highlighted the importance of felt needs, self-help, and participation. When community members are given ownership over the arts projects by being asked to examine their quality of life and articulate their expectations for arts programs aimed at community improvement, they become empowered.

As mentioned above Americas for the Arts, a national arts organization, established the Institute for Community Development and the Arts to provide perspective based on research on how the arts are used to address community issues. The organization published special reports called *Monographs* that shed light on how the arts help communities prosper. The reports were intended to motivate communities to examine the role of the arts in community-planning and to include representatives from the arts sector more in decision-making. The reports provided useful information describing the current situation of the arts in communities. In *The Arts, Religion, and Common Ground* a Monograph published by the Institute in 2001, Robert Wuthnow interviewed leaders within the arts and religion sectors of four large US cities to gain insight on how they viewed the role of the arts and religion in the community. According to Wuthnow, both groups of leaders with some exceptions recognized crossroads between the disciplines offering opportunities for collaboration where the arts become appreciated and spirituality is expressed artistically. Specifically, the leaders highlighted their

commitments “to encouraging people to take an active interest in community development” through programming (p. 2). Wuthnow continued to describe the situation between arts and religious leaders with his point being that more opportunities for joining together would increase civic engagement. He identified suggestions from both groups of leaders to include coming together through “cooperative projects” only if the projects “come as a byproduct of working together on specific activities” rather than having the cooperation be the end product (p. 21). Wuthnow’s study provided understanding of how separate sectors of community can join together to build solidarity. His examples demonstrated how arts initiatives are able to build common ground among individuals who might see themselves as standing on different playing fields. Once cooperation is achieved the once disparate groups can merge for initiatives that offer solutions to their shared needs, participating in what Bhattacharyya identified as community development.

### **Educating the community through arts**

Rademaker (2007) discussed the issue of arts education in communities in an article exploring the challenge of encouraging arts awareness through the education system. The question this article addressed was “What are the motivations and methods of organizations dedicated to educating communities about the arts?” Rademaker’s case study analysis focused one organization created to educate its community about art and arts opportunities (p. 25). She described the history of the arts in the community and the work of focus groups that consisted of arts group leaders. The groups identified “needs” within the arts community ranging from more visibility to more funds and staff support. They also recognized “deficiencies” such as a lack of government support, no link to economic goals, and no visionary plan (p. 28). Rademaker’s personal interviews with members of the arts organization’s board reflected some conflicts among members of which arts to support with some favoring fine arts rather than folk arts and groups such as The Cultural Music Ensemble as the former belongs to a ‘higher level’ of art and the latter to a ‘lower level’. Despite the differing views, members seemed committed to supporting groups and organizations in the arts community that appeared in need such as smaller artists and arts groups instead of larger ones like the established symphony and civic ballet groups that had sources of funding already secured.



According to Rademaker, the organization held that education was crucial to producing a larger audience base for the arts because it creates an appreciation which simple exposure to the arts may not. The organization engaged the community by promoting arts education, particularly in terms of public-policy, and arts activities. It offered suggestions for K-12 arts education policymakers that they recognize a difference in arts education and arts exposure. Interestingly, Rademaker's included a caution to K-12 arts education professionals to stay alert to "outside influences" such as the organization because her analysis found that most of the arts activities it promoted and arts education it petitioned for actually belonged to the fine arts category, or "higher level". Rademaker also acknowledged that while those are beneficial to arts education, arts educators should have the option to embrace a broad base of art and include such forms as folk music and other forms of cultural art (p. 32, 33).

Rademaker's work contributed to understanding the arts' impact on communities through education and activism. The distinction between arts exposure and arts education is often overlooked, but it plays an important role in understanding how the arts can play a sustainable role in community development because as Rademaker noted arts awareness comes through marketing, but its appreciation comes through education. Rademaker's study also offered ideas on the indicators that characterize a community conducive to the arts, including visibility of the arts, amount of funds, and staff support for arts organizations, government support of the arts organizations, a visible link to economic goals and growth, and a visionary plan for the arts culture in the community. Hence, the appearance of these things within the community was helpful in analyzing the impact of the arts on community development. The author's warning to arts education professionals brings up another subject for examination: the forms of art that a community values influences their acceptance of an arts culture. Rademaker's points are crucial for community development theory because they speak to the heart of solidarity and agency. For community members involved in arts organizations, their values become reflected in the organization. Civic engagement such as the example of Rademaker show how arts organizations can engagement the education system in order to influence the amount of arts to which the community is exposed.

Building an appreciation for the arts is important for community development because it helps establish solidarity. Additionally, when those connected with the arts organizations practice agency and appreciation for the arts increases, it ensures the sustainability for the arts in the community. It also increases the likelihood of the arts being included in community development.

## **Chapter 3**

### **Definition of Terms**

*Defining the arts:* Feedback from a pilot survey conducted in a graduate research class using a convenient sample of professionals representing different walks of life provided parameters for defining the arts for the study. Most respondents in the survey confirmed the types of arts listed, which include music, visual arts, crafts, theatre, dance, and film. One respondent added poetry as an additional type and another included fashion as well as hair and makeup as types because they are forms of self-expression. The arts are creative expressions of the self and they can be creative expressions of a community's spirit. Community Development scholars Hustedde and King (2002) drew upon New Zealand's native Maori people's understanding of the soul, which they refer to as "hau", which means the life-giving spirit of the world. The indigenous group recognize "hau" in the "forest...physical objects" ...as well as in humans. Hustedde and King continued, "In essence, soul is part of the world of creation...It is difficult to speak about soul without ambiguity....popular texts tend to say that it is expressed through silence as well as through beauty and art" (p. 340). Though there are multiple ideas of what actually falls under the umbrella of the arts, Hustedde and King identified the arts as having a home in the world of creation. Through creativity, the arts can evoke what the Maoris see as a life-giving spirit or "hau". Without negating the various forms of creation that individuals consider the arts in an effort to narrow the scope of this research and minimize its ambiguity, the arts were defined by those listed above from the survey, which include: music, visual arts, crafts, theatre, dance, and film.

### **Constructs**

*Community Development:* Bhattacharyya sought to find a definition of community development to differentiate it from related fields. The definition he crafted determined that community development must hold to three main principles, which include 1) self help, 2) felt needs, and 3) participation (2004, p. 5). For Bhattacharyya the concept of

community development is “the fostering of social relations that are increasingly characterized by solidarity and agency” (p. 14).

*Solidarity:* Bhattacharyya (2004) included solidarity as a main construct in his definition of community development. The theorist describes solidarity as “the essential characteristic of community because it links different understandings of community” (p. 10-11). In other words, it creates “a shared identity (derived from place, ideology, or interest) and a code for conduct or norms, both deep enough that a rupture affects the memoirs emotionally and other ways” (p.12). In the theory of community development, solidarity “means trust and relationships where community members can work together for change. Once united for a cause, agency means the implementation of the group’s goals.

*Agency:* Relying on former theorists, Bhattacharyya (2004) noted “an important view that the purpose of development is to promote agency (see, for ex. Berger, 1974; Giddens, 1987; Sen, 1999)” (p. 10-11). Bhattacharyya likened agency to human autonomy describing it as “the capacity of people to order their world, the capacity to create, reproduce, change, and live according to their own meaning systems, to have the powers to define themselves as opposed to being defined by others (de Certeau, 1986; Giddens, 1985)” (p. 12). The author defined the concept of agency further when he highlighted its liberating power. “Agency means freedom from unnecessary restraints (negative freedoms) and access to resources that makes affirmation of the human will possible (positive freedoms). More practically, it means respect for different preferences, different cultures, and different ways of life” (p. 14).

*Self help:* The definition of self help is important to the concept of community development described by Bhattacharyya (2004) because it “builds and utilizes agency, mobilizes people’s cultural and material assets (e.g., indigenous technical knowledge, tools, and labor), and most importantly, avoids dependency” (p. 21).\*

*Felt needs:* Bhattacharyya (2004) said the construct of felt needs is essential for community development because it “resists developmental imposition from above”

because it is a “demand”, which “affirms human variation” and leads to participation (p. 21).\*

\*According to Bhattacharyya (2004) “both of these principles facilitate effective *participation* leading to agency and solidarity” (p. 21).

*Participation:* The construct means taking part in the production of collective meanings. Bhattacharyya (2004) noted how history has shown that people can be excluded from participation in many ways such as “by silencing a language, for example, or by overwhelming or de-legitimizing a culture, or by instrumental reason”; thus, it essentially “means countering the domination and repression of positivist reason” (p. 23).

*Social Capital:* The concept of social capital is important for community development, in terms of Bhattacharyya’s definition above, because as described by Putnam and Wellman it means the trust among neighbors, trust in the community, and trust in local leaders. According to Putnam (1995), social capital represents the connections between community members and the “norms and trust”, which the connections make possible (p. 665). The result of social capital is access to “resources for people to use to deal with daily life, seize opportunities, and reduce uncertainty” said Wellman (1999, p. 3). Thus, social capital inspires solidarity and agency through relationship-building.

*Transformational Leadership:* By creating vision and evoking change, the concept of transformational leadership is at the forefront in facing the challenges of the future because it fosters an environment where people are valued and encouraged to contribute despite their differences. Five characteristics, which many researchers such as Cowen (2007) and Klein and Diket (1999), identified as components of transformational leadership included: *creativity, interaction, vision, empowerment, and passion*.

*Creativity:* Cowen (2007) said, “creativity is important for leadership because it is the component whereby one generates the ideas that others will follow” (p. 156). For Klein and Diket (1999) the creative process included innovation, foresight, preparation, and transactions which transformational leaders engage in order to open the door for new life within the group, organization, or community.

*Interaction:* For community development to work, mutual action is required of those willing to collaborate. Being interactive means that you are recognizing others, listening to needs, and seeking to understand motivations. As community development scholars have recognized have acknowledged, interaction is a key component for community building (Hackman, 2004). Klein and Diket (1999) identified transformational leadership as being reciprocal and the arts as interactive, thus making them a natural fit.

*Empowerment:* Bhattacharyya (2004) identified the concepts of self-help, felt needs and participation as crucial to community development. The concepts influence empowerment because community development leaders promote the self-actualization for all community members through practicing openness and seeking to understand others' situations. The arts can foster a sense of openness where transformational leaders engage the community by demonstrating their competence, integrity, honesty, reliability, and compassion. Participation becomes desired and once community members become participants in civic engagement and social activism, they can employ the tactics of agency experiencing self-empowerment and mutual empowerment.

*Vision:* When transformational leader share ideas or inspire others to use their imaginations to come up with new possibilities for the community, a vision is created. The vision creates meaning for the group's agency and as Klein and Diket (1999) suggest they establish a standard of excellence.

*Passion:* Passion is associated with a strong desire for or devotion to some activity, object, or concept. Transformational leadership scholars suggest that leaders are *passionate* about their work, which some consider their calling or mission. Some are even burdened or consumed with the welfare of the organization they serve. They function as a connector for individuals within and outside of the organization bridging the past to the future and orienting others to the mission (Hackman, 2004).

*Civic engagement:* Pattie and Seyd (2003) referred to civic engagement as activism. Individual, contact, and collective activism are the three levels of activism they used to

categorize types of civic engagement. Civic engagement is closely associated with civic activism and civic volunteerism.

*Individualistic activism:* Individualistic activism takes place when an individual interacts in an individual way with the arts organization. The individual can consume or participate in the organization by doing things such as making a donation, signing a petition, voting in an election, and wearing a t-shirt in support of a concept). Pattie and Seyd (2003) said that those undertaking individual actions are likely to participate in other levels of activism as well.

*Contact activism:* Contact activism actions focus on contacting those in authority. For example, people who contact a public official. According to Pattie and Seyd (2003) contact activists were likely to contact politicians, a solicitor, or an organization. Another example is writing to the local media.

*Collective activism:* Collective activism relates strongly to participation in a public way. Examples include participating in a public demonstration or protest and attending a political meeting. Those working collectively are said to be of like mind.

*Transformation:*

1. "A marked change, as in appearance or character, usually for the better" ("TheFreeDictionary.com," 2010).
2. "In an organizational context, a process of profound and radical change that orients an organization in a new direction and takes it to an entirely different level of effectiveness. Unlike 'turnaround' (which implies incremental progress on the same plane) transformation implies a basic change of character and little or no resemblance with the past configuration or structure" ("BusinessDictionary.com," 2010).

Definition #1 highlights the "positive" nature of transformation and definition #2 applies the concept into an organization, which pertains to arts organizations. The definition used for the study was a combination of the two definitions: *Transformation is a process of profound and radical change that orients an organization in a new and positive*

*direction, taking it to an entirely different level of effectiveness that is better than before the transformation.*

*Countercultural Art:* Duncombe (2007) described countercultural art as “symbols which reorder the co-ordinates of the present, and fashion new forms of social interaction that challenge old ways of organizations.” He said, “in cultural resistance lies the possibility of imagining and creating something different. People who have little access to political power or material wealth can express through culture their criticism of their current situation and conjure up a vision of something different...because cultural resistance is also often an activity of cultural representation and production it is particularly valuable. It provides the lived experience of creating and doing, instead of the current norm of buying and following” (p. 498).

The significance of the arts in community development leadership was the point of exploration for this study. Scholars suggested the arts can build solidarity and agency, which generates social capital for effective community development. The two case studies in the project focused on how the art organizations are influencing the community in order to find out what might be transferable to other community development projects utilizing the arts.



## **Chapter 4**

### **Research Design**

#### **Research Objectives**

Arts have been shown to improve communities, which is important to community development leaders. As with all other groups, arts organizations cannot make an external impact unless they are internally effective. According to Bhattacharyya's theory of community development, solidarity and agency are crucial elements for any organization to practice community development. The study sought a better understanding of the connection between the arts and community development by exploring how arts organizations could inspire community building. The objectives for the study included: 1) to see if the arts played a role in community development for both cases 2) to investigate whether the arts organizations were able to create solidarity and agency 3) to identify the underlying factors that were common in the cases 4) to contribute to the understanding of the role of the arts in community development theory. The analysis included an examination of how individuals influencing and participating in arts initiatives practiced solidarity and agency. Analyses on two organizations' websites were conducted. The internet engages people because it is a tool to coordinate and promote events. The website analyses explored how individuals could connect with the organization, whether the web offered opportunities to build solidarity among individuals connected to the organization and whether agency was practiced through resources the websites provided. Interviews with key informants for the two organizations were also conducted. Feedback from key informants regarding solidarity and agency for each organization offered more understanding of how the organization practiced community development. The interviews explored how the development of solidarity and agency within the organization and with the broader community took place. Key players within the organization provided valuable insight on both components of community development. The information obtained served as a learning tool, offering feedback for other arts organizations to build communities through arts engagement.

## **Design**

The project was a multi-method approach exploring the arts as a catalyst for community development leadership. Two case studies were explored through organizational website analyses and key informant interviews shedding light on multiple ways which the arts can inform community development. Arts organizations tied to arts movements in two separate regions in Kentucky served as the units for analysis. The two organizations were chosen because of their locations on opposite sides of the state as well as the recognition they received from the Kentucky Arts Council. Every year the Arts Council awards an arts organization with the Government Award for providing “significant support for the arts through government action”. Both arts organizations in the study won the award in recent years, which hoisted them to the position of programs of distinction among the larger arts community (“Kentucky Arts Council,” 2010). Additionally, the two organizations’ approaches to stimulating the arts within their relative community were different. The next section will describe each organization’s approach to the arts as well as the context for each organization’s beginning.

## **Case Study Communities**

The first case study concerned a formal community development practitioner’s effort to stimulate the arts in Pike County through the Pike Artisan Center. Pike County is Kentucky’s eastern most county. Covering more land mass than any other county it is located in the coalfields of the Cumberland Mountain region (“Pike County Chamber,” 2010). The University of Kentucky’s College of Agriculture’s Cooperative Extension Service partnered with the school’s College of Fine Arts to create Kentucky’s first Fine Arts Extension Agent. Functioning in the traditional Extension Agent role, the Fine Arts Agent was charged to address “quality of life issues of the county’s citizens through the fine arts” (“Fine Arts Extension is First in Nation,” 2005). The Fine Arts Agent was seen as an arts educator for the community as well as a community developer, who would implement opportunities to cultivate the arts in Pikeville/Pike County. The hope was for the Agent to make a positive impact on the lives of community members by creating more arts outlets for individuals, which would allow them to express their creativity, and

to increase tourism for the county, which would ultimately help to promote the arts as an economic revenue source for the region. One of Pike County's Fine Arts Agent's initial projects was helping local artists found the Pike Artisan Center (PAC), which provided resources and support to artists in the region ("Pike Artisan Center," 2009).

The Extension approach of the first case study was compared to Paducah's efforts to revitalize its deteriorating Lowertown District through the Artists Relocation Program (ARP) for the second case study ("Paducah Arts," 2009). Paducah is located in the western part of Kentucky at the junction of the Ohio and Tennessee Rivers. ARP was initially envisioned by a local artist, who partnered with city planners and a local bank to bring about change for the community, particularly the Lowertown District. The program offered artists incentives for purchasing historic homes in the neighborhood and restoring them so they could live in and work from them. It sought to attract artists from other geographical areas to move to Paducah and to "own the arts" in the small city. In turn, the hope of the program's initiators was for the neighborhood to be restored and to attract tourists.

As Craig (2002) suggests in *Toward the Measurement of Empowerment*, multiple methods for analyzing community development initiatives should rely "on a very wide range of data" (p.135). Including background information, key informant interviews and a content analysis for each organization's website contributed to a better understanding of how the arts organizations were tied to impacting community development through the arts in their communities. Analysis of the data gathered through the case studies was based predominately on descriptions of the arts organizations collected through the interviews, background research, and website analysis. A comparison of the two organizations helped to explain what worked and what did not work for the organizations in their communities and why. Additionally, the comparison shed light on how the arts can inform community development leadership so that it may be applied to other communities. With such insight, community developers can more easily utilize the arts industry in community-planning and strengthen the connection between the arts and community development. With a combination of themes from key informants, background about the arts organizations and insights from organizational website

analyses, I created a snapshot of larger picture depicting the role arts can play in fostering social capital and agency for community development leaders.

## **Background**

Information regarding the history of each arts organization in their relative communities occupied the background information research. Understanding how and for what purpose the organizations were founded was extremely important for constructing a complete picture of each. It also contributed to gaining perspective of the arts organizations' ability to create opportunities for the community as it applies to community development theory. Though the two organizations were founded under different conditions and they work with artists from disparate locations, both are committed to arts initiatives.

### **Pike Artisan Center: "Where Community Meets Creativity"**

The Pike Artisan Center was founded in 2006 in Pikeville, Pike County's seat of government, by a group of artists with the support of the University of Kentucky's Fine Arts Extension Agent for the county. Serving as a Fine Arts Extension Agent through UK's Cooperative Extension Service and functioning in the traditional extension agent role, the Fine Arts Agent was placed in Pike County to address "quality of life issues of the county's citizens through the fine arts" ("Fine Arts Extension is First in Nation," 2005) through Pike Arts, Inc. Pike Arts and the first ever Fine Arts Extension Agent was created through collaboration between UK's College of Agriculture and its College of Fine Arts. Pike County was described as "lacking in the value of Art Resources" so the Pike Artisan Center was created to address such paucity ("Pike Artisan Center," 2009). According to Pike County's Fine Arts Agent, art was already in the service area though on a smaller and more intimate level (personal communication, October 2007). The folk art of the Eastern Kentucky region is what the Richard Florida Creative Group referred to as a "territorial asset" ("Creative Class," 2008). Richard Florida's books, *Rise of the Creative Class* and *Flight of the Creative Class*, stated that the creative class is attracted to communities that have what is necessary for innovative leadership in the international community. The three important ingredients for creative communities according to

Florida include what the author refers to as the 3 T's: Talent, Tolerance, and Technology. The idea of art, as in talent, as being an asset for the Pike County was in jeopardy though. Cooperate stores were replacing the folk heritage as the impoverished community became inundated with corporate chains. A year after the Fine Arts Agent formed Pike Arts, Inc. to serve as an umbrella establishment for all arts initiatives in Pike County PAC was founded by a group of Pikeville citizens with support from the agent. PAC's motto "*Where Community Meets Creativity!*" shows that PAC was considered the community center for artisans in the area. PAC claimed to be dedicated to providing education and to preserving and achieving a "strong awareness of craft and its cultural contribution" for all art forms ("Pike Artisan Center," 2009). PAC's initial mission statement read:

To empower artists with heightened levels of encouragement and opportunity, strengthen our organization so that all members may realize their full potential for excellence, stimulate and expand audiences for the arts in Eastern Kentucky, and promote public encouragement for the arts within our community.

After assisting in the establishment of PAC and naming its first director, the Fine Arts Extension Agent turned attention towards other artistic initiatives in the county such as the Artist Collaborative Theatre, Inc. in Elkhorn City.

In Pikeville-Pike Country Tourism brochures, which were printed in cooperation with the Kentucky Dept. of Travel, PAC was listed under the Arts & Entertainment section with the following statement: "A community center dedicated to the work of Kentucky Artisans to provide education and to preserve and achieve a strong awareness of craft and its cultural contribution." The brochure also mentioned PAC's First Friday events under the Festivals and Events section. A big attraction for Pike County is the Hatfield and McCoy feud and the Cut Through Project. Also, The Breaks Interstate Park is an attraction for the county even though all lodging for The Breaks is across the state border in Virginia. The current Pikeville-Pike County Tourism Director recognized a need to promote Elkhorn City, which is located closer to the park in Pike County so more park visitors will come to the Kentucky side of The Breaks. According to the Tourism Director, the first PAC Director did not want to "do the art that the townspeople wanted" such as the crafts and heritage art representing the people of Kentucky, which is the art

PAC was created to represent and support in order to preserve culture and attract tourists (personal communication, August 2009). PAC's Board of Directors advised the first director to leave and a new director for PAC was named in May 2009. As of June 2009, the PAC website stated a new mission and vision. The new mission and vision statements read:

Mission Statement

*To encourage and nurture artistic creativity and stimulate economic opportunity in the region through arts education, events and gallery exhibitions.*

Vision Statement

*Be an inspirational community with a modern art facility that is a draw for regional artists and the public through opportunities, events and entertainment.*  
(“Pike Artisan Center,” 2009)

PAC was intended to help promote the crafts and heritage art representing the people of Pike County as well as provide a creative outlet for young individuals in the area. They host events such as First Fridays and Summer Arts Camp for children. According to PAC's website: “First Fridays are an opportunity for Pike County and surrounding communities to visit the Artisan Center for an evening of art, fellowship, and fun! The event regularly includes free refreshments, a featured artist, organization, or art activity, and often includes live music or other entertainment and art raffles” (“Pike Artisan Center,” 2009). During June, PAC hosted their first Summer Arts Camp for children ages 9-12. During the week they experimented with clay, photography, pastels, painting, and even curating their own exhibit. The Artisan Collaborative Theater in Elkhorn City complements the work of PAC by fostering artistic opportunities for residents, particularly children, in Pike County.

PAC has relocated three times since 2006. The first location was in the center of downtown Pikeville's downtown. The organization then moved to what formerly served as a Cadillac repair garage just down the street from its first location because the initial PAC site was slated to be demolished by the city in anticipation of the construction of a new local government building. Now PAC is housed in an ex-Dawahare's Department Store building in downtown Pikeville. The new locations are where PAC hopes to have “a home and a place to grow into its full potential” (“Pike Arts, Inc.,” 2010).

## **Paducah's Artist Relocation Program**

Recognized as “a national model for using the arts for economic development”, the Paducah Artist Relocation Program began in 2000. The genesis of the program dates back to the early 90s when Paducah artist Mark Barone lived in the Lowertown District of Paducah. An earlier study of the regeneration of Paducah identified the district as renowned as the oldest residential neighborhood of the small far western Kentucky city, yet a burgeoning drug trade openly flourished in uncomfortably close proximity to Barone, nestled amongst rapidly deteriorating buildings (Underwood, 2008, p. 5). Barone approached then-mayor Albert Jones to tell him about cities that were successful in saving dangerous and dilapidated areas by passing a ‘rental licensing ordinance’. Leaders in the community had sought solutions with no success; this highlighted the miserable shape the area had taken, especially relative to what had been in the mid-1800’s -- according to a former city official -- one of Paducah’s finest neighborhoods. The neighborhood was once, prior to damage wrought by wars, floods, and general neglect, occupied by local merchants and people involved in the area’s river and railroad industry who owned their homes (personal communication, August 10, 2009). Though the area was identified on the National Historic Places registry in 1982, many of the prominent buildings in the century before had either been destroyed or deteriorated to such an extent that 70% of what remained was rented out by neglecting landlords according to Iams, et. al (2006) (as cited in Underwood, 2008).

When Barone and Mayor Jones brought in Paducah’s Planning Director Tom Barnett, the Paducah Planning Commission committed \$40,000 in the 2001 budget to the relocation program (Underwood, 2008, p. 8). Barone traveled to a small town in Indiana to research another artist relocation program. He then worked with the city of Paducah to create “a package of real estate incentives for Lowertown including 100 percent financing, low-interest loans and architectural services — in some cases the city even gave away properties if new owners would develop a plan to rehab them” (McGlinn, 2008, p. 3). Seeking to attract artists from all over the country and possibly even abroad, the incentive program has relocated artists from places such as California, Hawaii, Maryland, and

Washington, D.C. (Brundige, 2006). Its website describes the arts ownership component for the artists and recognizes the artists' impact on the local community:

The Artist Relocation Program is about artist ownership, thus giving the artists a vested interest in our community. To date we have relocated seventy artists who have taken us up on our financial and cultural incentives ("Paducah Arts", 2009).

The growth of ARP accelerated through ads in arts magazines and by word of mouth among the arts industry. Artists moved into the buildings of Lowertown, creating space that served for many as home and work studio (Brundige, 2006). Approximately seventy artists and twenty-two galleries now inhabit the district (McGlinn, 2008, p. 4). Barnett recognized artists as having the creative ability to envision the transformation for the district. "Artists are the kind of folks who see what can be," Barnett said. "They see potential, and we knew that was what it was going to take when they came in to see the neighborhood in its current condition" (Brundige, 2006,). Artists become interested in the program because it is an opportunity to own a home, whereas in other cities where artist housing has been used to bring about change for neighborhoods, the programs were largely based on renting space. Artists were commonly brought into large cities for revitalization projects only to turn soon leave as the community's property value, and naturally rent, increased. Artists involved in ARP liked the idea of ownership. "I can't be forced out of here," Erwin said. "I can't be made to leave because I can't afford to be in this space" (Brundige, 2006).

Improvements to infrastructure such as sidewalk and street repairs funded by a Federal Highway Grant made the area more accessible and the new galleries along with restaurants and cafes attracted more residents and tourists (Underwood, 2008, p. 8). Barone, Jones, Barnett and the city of Paducah received state and national recognition through articles in *The Boston Globe*, *The New York Times* and [ABC News Online](#) as well as awards such as the Governors Award in the Arts, the Rudy Bruner Award for Urban Excellence, the American Planning Association National Planning award and the Kentucky League of Cities Enterprise Cities Award ("Paducah Arts," 2009).



According to the *Paducah Arts Newsletter* (2009), the arts scene in Paducah has flourished because Mary Yeiser, long-time resident and local arts teacher, “laid the foundation for the thriving arts community”. Yeiser initiated a weekend exhibit displaying local artists’ work many years before ARP’s inception. What followed Yeiser’s vision were twenty artists chartering a local art group known as The Paducah Art Guild. “The Paducah Art Guild began as a grass roots movement to educate and to stimulate other artists and the community as a whole” (2009). Overtime, the Guild progressed into a fine arts center, which was eventually named for Mary Yeiser. The Yeiser Arts Center now sits in Paducah’s historic downtown. Changes in the city government structure of Paducah repositioned the historic downtown and riverfront areas under the same umbrella as ARP. The Paducah Renaissance Alliance (PRA), as it is called, is part of the National Main Street Program serving as a nonprofit organization with its largest donor being the city of Paducah. The Mission of PRA is “growing arts, business and community in historic Paducah.” A Renaissance Grant through the National Trust enabled development projects and PRA worked to develop streetscape and wayfinders to help recruit more artists and businesses into downtown and Lowertown. PRA’s Director, ARP administrator, said more incentive packages were setup for businesses and artists to aid the initiatives of ARP (personal communication, August 10, 2009).

Several arts organizations formed as ARP grew and moved under PRA’s leadership. Paducah Arts, a professional development group for artists, became the website host for ARP. Additionally, Paducah Arts Alliance created a Paducah Arts’ residency program hosting visiting artists for up to a month in Paducah’s Lowertown. The group established AIR Studio as an artists’ community center hosting various arts workshops and music jam sessions (“Paducah Arts Alliance,” 2009). New music venues and groups promoting local events through newsletters commenced. *iList Paducah’s* weekly newsletter provides information about community group meetings such as the Local Rotary Club, events like Downtown After Dinner and artist workshops as well as a section for singles called “iDate of the Week” (“iList Paducah,” 2009). The Carson Center serves as a venue for entertainment for Paducah. According to the website, the Carson Center has been in Paducah for five years and “has been a significant entertainment venue...housed

in a \$40 million facility, located on the city's scenic riverfront. The Center works to educate the community on the value that the arts can bring to a community” (“Carson Center,” 2008). Local arts shows as well as festivals for the area were also promoted by the arts organizations. A renowned Quilt Festival attracts people from all over the world to the Western Kentucky city to experience the art of quilting. Paducah also hosts the annual Lowertown Art and Music Festival where the Lowertown artists host arts events throughout the district’s galleries in May. “The Lower Town Arts Festival rivals the Paducah Summer Festival and Barbecue on the River (two of the largest in the area, both with longer histories) in terms of popularity,” claimed Underwood (p. 11). According to the Artist Relocation Program website, “Paducah has established an environment where artists and the arts are flourishing” (“Paducah Arts”, 2009).

## **Methods**

Methods for obtaining data for the two case studies were organizational website analyses of both arts organizations’ website and key informant interviews for each organization. Both were approaches to obtaining information about the arts organizations’ impact on community development.

## **Content Analysis**

In *Arts and the Internet: A guide to the revolution*, Shiva (1996) argued the internet offers relatively inexpensive opportunities for arts organizations to accomplish organizational goals as well as to build social capital for communities and regions they service. Included in this project were organizational website analyses for the two case studies. Exploring how the arts organizations used online communication to provide arts opportunities within communities provided insight on how the organizations used the internet as a tool to build social capital and accomplish organizational goals. It also provided insight on how the organizations used online communication for connecting with the community.

In Barraket’s (2005) content analysis of non-profit organization websites, the researcher explained how Pattie and Seyd’s “Typology of Civic Engagement” (2003) was a good fit

for examining the level of activism offered to individuals by way of nonprofit organizations' websites. Barraket also highlighted the benefit of identifying links to other community offerings. Combined, the pieces of analysis explored solidarity by highlighting how individuals connect with arts organizations and what they can do through that online connection. Solidarity among an organization's network is built through interaction; therefore looking at how individuals, be they patrons, volunteers, artists, or donors, could interact with PAC and ARP was important. When the "Typology of Civic Engagement" was applied and the links to community connections was identified for the content analyses, it explored how and for what purpose the internet was used as a tool for arts initiatives and community connections, thus contributing to the understanding of how each organization practiced solidarity and agency.

The types of civic activism identified by the scholars were applied to the website analysis in the thesis. They are highlighted in the box below.

TABLE 4.1, Typology of Civic Engagement

Level of Activism	Website Feature
Individual activism	Online donations facility News information on site Online merchandising
Contact activism	Online newsletter sign-up option Contact w/ organization available (via site of email) Site feedback function
Collective activism	Information about events (off or online) on how to get involved Online interactive activities (i.e. discussion forums, surveys, actions)

(Pattie & Seyd, 2003, p. 463)

Barraket's use of community links via the organizational websites was also used as criteria.

Community connections:

1. Links to local attractions
2. Information about community (i.e. history, events)
3. Information about impact of arts on community and region

Exploring how arts organizations used the internet to provide arts opportunities for communities supplied more insight on the larger question of what are the most effective ways arts organizations can use the internet to accomplish organizational goals and contribute to community development leadership for communities.

### **Interviews**

The sample for the key informant interviews included representatives for each arts organization involved in the implementation of organizational goals as well as patrons of the organization's arts programming. Key informants maintained varying connections to the arts organizations, which provided a broad array of feedback. The alternate perspectives contributed to my understanding of the role of the arts organizations in their respective communities, which provided insight on how the arts can inform community development leadership. Multiple outlooks on each organization shed light on its solidarity and agency. Interviews with key informants revealed facts about relationships among those connected to PAC and ARP, which contributed to a better perspective of solidarity. The snapshot of solidarity was combined with insight from informants concerning the implementation of organizational goals, or its agency. A more complete picture of each organization's impact on community development surfaced when the two issues were combined.

Criteria for selecting key informants included the following: 1) the person must have lived in the community for at least 3 years in order for them to provide perspective on community life and how the arts organization plays a role; 2) the representative must

have worked through, participated in the programs of, contributed to the arts organization financially or worked in collaboration with the arts organization for at least 1 year so they would have adequate knowledge of the organization; 3) the representative must be over 18 years old.

Key informants were contacted via email after email addresses for those involved in the organization were obtained from each organization's website. Both organizations offered information on the creation of the arts organization, such as links to published articles. The websites provided contact information for individuals involved such as founders, artists, administrators and members of the community supporting the organization through finances or volunteering. It also contained links to articles about the organization's development and artists' individual websites, which provided contact information. Each key informant was informed of the means to which their contact information was obtained. In each introductory email, informants received an introduction of the research and an invitation to participate. Expectations were explained, including how much time their participation would require if they agreed to participate.

They were asked to respond to via email in order to decline or accept the invitation to participate. Upon receipt of an email from a representative connected to the arts organization accepting the invitation to participate, the interview specifics followed through email communication. Informed consent included the same description of research and asked for the key informant's signature. My signature was also included on the consent form. The key informants received a copy of the signed consent form to take with them. Each key informant was interviewed face-to-face. It was recorded by a personal recording device. The interview lasted approximately one hour.

The interviews were conducted in order to gain insight from informants on how each arts organization was related to the presentation of arts in the community. Interview protocol was developed and fifteen questions were designed for all the interviews (listed below). As people listed their motivations for engaging the arts and their experiences in providing arts programming, perspective was gained on the dynamics of each organizations' members. Examples of collaboration and relationship-building as well as challenges for

both arts organizations helped to inform the issue of the connection between arts and social capital and agency for communities.

The interview questions for key informants involved with the arts organizations were general and specific. A focused approach was applied after the general information was obtained.

### **Interview Questions**

1. Question: What do you consider art?

*Intent: This question was included to gain insight on what the key informants (as influential figures in delivering the arts to communities or as patrons of the arts) defined as art. Knowledge of the lens for which each key informant viewed art established a framework for understanding how the individuals' approached organizational goals. Answers contribute to determining the types of art promoted by the organizations for the communities and the types of arts valued by community members, which would provide insight on solidarity and agency.*

2. Question: What motivates you to foster or get involved with the arts in this area?

*Intent: This question was intended to reveal the motivations behind individuals' involvement with the arts organization such as whether individuals were driven by arts interests, connections to others in the community or other reasons. Information concerning connections also contributes to the perspective on the groups' solidarity.*

3. Question: As part of my research, I am attempting to find out if transformation occurs for individuals, who engage the arts through their involvement with arts organizations such as (Insert: Paducah's Artist Relocation Program or Pike Artisan Center). Do you feel you have been transformed as a result of your involvement with the arts organization? If so, how have you been transformed?

*Intent: The question explores transformational leadership by examining the types, if any, of transformation that occurred for individuals who engage the arts. This was included to reveal whether the volunteers, contributors, or leaders of the organization have experienced a significant change in themselves through arts engagement. Explanations of how individuals have been transformed should provide perspectives on which components of transformational leadership: creativity, interaction, vision, empowerment, and passion have been present in the transformation process, if it took place for the individual.*

4. Question: How is the arts organization related to the presentation/availability of arts in your community?

*Intent: This question was included to provide insight on how the arts organization contributed to the availability of the arts in the community. It would also offer knowledge of the types of arts presented when combined with identified organizational goals, which sheds light on the agency of each organization. This is important to understanding the level of activism the collective group of individuals devoted to civic engagement through the arts organization's initiatives.*

5. Question: Do you feel connected to other individuals involved with the (Insert: Paducah's Artist Relocation Program or Pike Artisan Center)? If so, please elaborate on how you feel you connected with others involved. If not, can you identify reasons for why you have not connected with others involved?

Intent: *The answers to this question would speak to the issue of solidarity by providing interviewees an opportunity to discuss whether solidarity was created through participation and whether felt needs was experienced by the interviewees within their organizational network.*

6. Question: How does the arts organization connect with artists, volunteers, patrons, and donors in your area?

Intent: *The question was included to provide insight on the social network of those working within the arts organization, which contributes to the conversation of the organization's solidarity and agency.*

7. Question: Does the arts organization collaborate with local businesses, other arts organizations, and artists? If so, how and for what reasons does collaboration take place?

Intent: *The question was included because it contributed to the understanding of solidarity and agency among the community as it relates to the arts organization, which sheds light on how social capital a key component for community development is built by the organization.*

8. Question: Do you think the internet is effective in accomplishing the goals of the arts organization? Please explain.

Intent: *The question would identify whether or not the informants and ultimately the arts organization viewed the internet as an effective tool for engaging its network of artists, volunteers, donors, and the community.*



9. Question: Please give an example of an organizational goal of the arts organizations that was accomplished through online communication.

Intent: *The question would contribute to understanding how agency via the internet for each organization occurred. Stories shed light on what worked, what did not work, and how the arts organization engaged the community most effectively through the internet.*

10. Question: Do you feel the arts organization is making a positive impact on the community/region? If so, please describe how the arts organization is making an impact. If not, why not?

Intent: *The question was included because answers would highlight the community's response to the arts movements, which would increase the understanding of each organization's influence on its community and the perceived response of the community. It would also illicit more information concerning the challenges the organizations faced with regard to community development issues.*

11. Question: How have you or others used the arts to inspire community participation in social causes, education, or economic initiatives? (Can you describe an example of how this happened? What do you think have been some of the barriers to this happening?)

Intent: *The question would shed light on whether the key informants recognized the connection between the arts and community development? For example, it would provide insight on whether they saw art as a way to address social issues, educate individuals, and increase the economy within their community? Responses would illustrate examples of the potential for the arts to affect change in communities.*

12. Question: When you hear the words “counter cultural art” what do you think of?

Intent: Addressed the issue of the arts serving as a change agent for community development issues by bringing to light matters of consternation.

Intent: *As with Question #1, the question was included because it is important to understanding what the key informants defined as counterculture art. Answers would explore whether community members considered this type of arts or encountered counterculture arts in the community.*

13. Question: Are there examples of counter cultural arts, as you see them, introduced to the community by or through the Artist Relocation Program? If so, please describe the form of art that was countercultural and the type of impact it made on individuals in the community.

Intent: *The question would highlight specific incidents of countercultural art being used in the community and shed light on the results of that approach to inspiring change in communities.*

14. Question: What do you see as the ways in which the arts can contribute to building the community?

Intent: *The question was included because it would contribute to the understanding of the key informants’ visions for each organization in terms of using art as a way to contribute to community development? Specifically, it would shed light on whether they saw arts activities as opportunities for growth and change? Responses would also offer ideas on the impact of the arts for change in communities.*

15. Question: How do you think others in your community view the relationship between the arts and community development?

Intent: *The question was included because it would examine to what extent key informants viewed art as a key player in community development? Answers would speak to the issues of solidarity, specifically felt needs, between those connected to the arts organizations and others in the community, which affects the agency of the organizations for community development leadership.*

Eight interviews were conducted in person in Paducah and Pikeville with four interviews conducted for each. Each key informant interview lasted approximately one hour. Each key informant was asked to answer the fifteen questions listed above regarding the arts and community development leadership. Each interview was recorded in its entirety. The interview recordings were transcribed individually and key themes were noted. At the end of the transcription process the key themes were pulled from each interview and combined with themes from the other key informant interviews for generalizations about the organizations.

## **Chapter 5**

### **Website Analysis**

Though scholars Wang, Head and Archer identified their theory of relationship management with retail marketing, concepts behind the theory are applicable to arts organizations' use of the internet for volunteer, donor, and patron buy-in in regards to arts engagement. The common link between retailers and many arts organizations is that they offer products and services to people, who value what they present. Additionally, shoppers shop in mass for the products they feel they need, which is similar to the patrons buying tickets to shows then becoming part of a larger audience at the performance. Due to the difficulty in both situations for the provider (arts organization or retail store) to make a genuine connection to individuals within the larger group setting, online communication offers opportunities for stores and arts organizations to connect on a deeper level with buyers and patrons. Opposing the early internet boom fears of social capital theorists, who believed the internet would bring about the demise of human capital as a result of loss of interaction, Wang, Head and Archer (2000) suggest "the Web is better for facilitating relationship-building than other more conventional means" (Wang, et al., p. 2). When patrons at an art show or theatre performance sign a guest list or offer their email when purchasing tickets (which could be online), it allows the arts organization to follow up with the patron in order to obtain feedback regarding the event, to educate them about the organization and upcoming opportunities, and to encourage them to get involved through volunteering, contributing artistic talent, or donating.

Relying on Pattie and Seyd's (2003) "Typology of Civic Engagement", which categorized three levels of activism organizational websites offer, and Barraket's (2005) links to the community the content analysis measured solidarity and agency based on how individuals connected to each arts organization through their websites. Solidarity for the organization is built through interaction. Therefore looking at how individuals, be they patrons, volunteers, artists or donors, could interact with PAC and ARP was an important element of the analysis. The "Typology of Civic Engagement" was applied to explore how and for what purpose the internet was used as a tool for arts initiatives,

which contributed to perspective on how the arts organizations practiced agency via the website. Additionally, Barraket's suggestion to look for community connections on non-profit organization websites was utilized for the content analysis. The results of the analysis for each arts organization's website are listed in the tables.

TABLE 5.1, Typology of Civic Engagement, PAC  
Pike Artisan Center website as of June 27, 2009

Level of Activism	Website Feature
Individual activism	<p>Online donations facility – NO</p> <p>News information on site – YES (info about the location move of the center)</p> <p>Online merchandising – NO (Through artists links only)</p>
Contact activism	<p>Online newsletter sign-up option - YES</p> <p>Contact w/ organization available (via site of email) – YES</p> <p>Site feedback function – NO</p>
Collective activism	<p>Information about events (off or online) on how to get involved – YES (events listed and form to fill out for classes)</p> <p>Online interactive activities (i.e. discussion forums, surveys, actions) – NO</p>

The analysis then went on to examine the links to the Pikeville/Pike County community links for the organization on its website.

Community connections:

1. Links to local attractions – YES. Links to 2 artists (one of whom is the Director of PAC, the other in White Oak, Kentucky)
2. Information about community (i.e. history, community events) – 2 community-wide events listed/October's First Friday features Pike Co. kids enrolled in afterschool art classes/Nov.'s is Big Sandy Community and Technical College student showcase
3. Information about impact of arts on community and region – NO

TABLE 5.2, Typology of Civic Engagement, ARP

Artist Relocation Program website as of June 27, 2009

Level of Activism	Website Feature
Individual activism	Online donations facility – NO  News information on site – YES (articles, links to events)  Online merchandising – NO (Through artists links only)
Contact activism	Online newsletter sign-up option - YES  Contact w/ organization available (via site of email) – YES  Site feedback function – NO
Collective activism	Information about events (off or online) on how to get involved – YES (couple big events listed that link you to iList and Paducah arts newsletter)  Online interactive activities (i.e. discussion forums, surveys, actions) – NO

The analysis then went on to examine the Paducah community links for the organization on its website.

#### Community connections:

1. Links to local attractions – YES, multiple links to artists (41), cafés restaurants (3), galleries (25), healing arts (3), boutiques and specialty shops (3), accommodations, area attractions (11)
2. Information about community (i.e. history, community events) – YES, Synopsis of Paducah (Lowertown Arts District and Downtown) and articles about ARP archived gives info about community
3. Information about impact of arts on community and region – YES (through archived articles and artists' links)

## **Results of Content Analyses**

PAC and ARP ranked the same for individual activism, contact activism, and collective activism. As organizations promoting the arts in their communities, both organizations had links to artists. However, ARP had 41 artist links and PAC only had 2 (one of which doesn't live in Pike County). ARP also had links to cafés and restaurants (3), galleries (25), healing arts (3), boutiques and specialty shops (3), accommodations, area attractions (11) while PAC did not.

ARP included information about the community. There was a tab with a synopsis of Paducah, including overviews of the Lowertown Arts District, which is the home of ARP and Paducah's downtown as well as archived articles about ARP, which gives credibility to the program and provides information about the community such as its history. Community events, including the annual Arts Festival, were also highlighted through a link to iList Paducah and an Arts Festival link.

PAC did not have historical information about the community though it did list two community-wide events taking place during the summer. On the list for First Friday events, PAC showed how it includes the larger community in programming as well as artists by featuring the artwork of Pike Co. kids enrolled in afterschool art classes for October's First Friday. November's First Friday featured the Big Sandy Community and Technical College student showcase.

PAC did not include any information about the impact of arts on the community and region while ARP did. ARP had a list of archived articles, many of which discussed the benefits of the program for the community, particularly the Lowertown District. On the tab introducing the 41 featured artists' links, it said the following:

What Paducah's Artist Relocation Program has done since 2001 is an idea pondered aloud by forward thinking artists everywhere: a self-sufficient, creative neighborhood designed for artists, by artists. The concept seems simple enough, but long-lasting, economically viable manifestations of this idea are few and far between. Success stories are rare, but Paducah's Artist Relocation Program is thriving.



Why Paducah? There is one significant difference: The City of Paducah and Paducah Bank have made this project a front burner priority. The Program, still welcoming artists and arts related businesses, has transformed a down-and-out area of town into an up-and-coming, city supported arts and gallery district. Paducah's Artist Relocation Program has brought in over 70 artists to date, is nationally recognized for using the arts for neighborhood revitalization and is fast becoming a national cultural destination. ("Paducah Arts," 2009)

Through this website content analysis, ARP demonstrated its use of the internet as a resource for connecting with patrons at a higher level than the PAC. This may be because ARP seeks to attract artists from all over the country to relocate to Paducah, Kentucky. Such recruiting can be done online. Also, the town has become a major tourist site, especially for quilters. The website provided tourist information online for potential visitors such as area attractions, which invited tourists to explore the larger Paducah network. ARP also used Paducah's well-established Arts Festival to market its program and the community through online communication. In contrast, PAC was more focused on fostering local talent, thus the need for marketing online across vast geographical locations was smaller.

Review of the two websites showed that PAC had information promoting opportunities for engagement such as an easily accessible calendar of events and available ceramics classes. ARP included lots of links to artists and local attractions as well as information on how and why artists could get involve through the program registration information. ARP's archived articles did a great job of telling the story of how the program started and of emphasizing its community-building efforts.

Based on ARP's program overview (found through the Artists tab, which is mentioned above) and PAC's vision and mission statements, both organizations recognized the arts and their organizations as positive change agents for their community. The website analyses provided better understanding of how online mediated communications can aid artists, arts organization leaders, sponsors, community developers, and beneficiaries of the arts by creating social capital for communities and regions through the internet. With this insight community developers can more easily utilize the arts industry in community-planning and strengthen the connection between the arts and community development.

## Chapter 6

### Interview Analysis

Interviews from eight key informants (4 ARP, 4 PAC) provided rich insights into the role arts organizations play in community development. Table 1 summarizes informants' responses.

TABLE 6.1, Themes that Emerged in Key Informant Interviews

<i><b>What is art?</b></i>		
<u><b>Themes</b></u>	<u><b>ARP</b></u>	<u><b>PAC</b></u>
<i>Art changes over different periods/goes through phases</i>	Three artists interviewed spoke about how the perception of what is art can change over time and place. ARP artist 1, PAC arts administrator and arts educator said art is interpreted differently while the other arts administrator interviewed suggested it as able to cross cultural barriers.	
<i>Art is wide open</i>	Coming from PAC and ARP interviewees answers ranged from the following: no boundaries, wide open, a lot of things, and the world is art.	
<i>Different venues, types of mediums, and ideas of what qualifies as art</i>	ARP artists referred to it through the artists creating the art; whether they were experienced artists or nonexperienced artists. One artist interviewed for ARP said art needs “craft”, or imagination and execution of a design while another ARP artist spoke about art as intuitive, which she described in the following way: “I don’t set out to portray a certain meaning or anything”.	One artist serving as a PAC board member discussed art vs. craft; also referred to as insider art vs. outsider art. There were many different types of art that came up many times throughout the interviews.

TABLE 6.1, Themes that Emerged in Key Informant Interviews (continued)

<i>Relevance to viewer</i>	Answers articulated a definition of the arts depending on the viewer’s experience with the art. They said it could be personal feeling, an expression of surroundings, relevant to sensibilities, a connection between artist and viewer, or simply beauty (though some pointed out that beauty is defined by the individual).	
<b><i>Relation to availability and presentation of arts in Community?</i></b>		
<b><u>Themes</u></b>	<b><u>ARP</u></b>	<b><u>PAC</u></b>
<i>Organization is right fit for community</i>	<i>Community was ripe for ARP and artists bring much to offer - Open to arts before relocation program/relevant to whole city/the idea was right idea for Paducah. Artists give presentations for groups and donate pieces to auctions for causes</i>	<i>Community in need for arts representation so PAC satisfies the need - Only other arts venue is Pikeville College. Boost for artists, who can sell and exhibit art. Encourages, presents, and promotes understanding of art through art exhibits, First Friday Openings, art classes/it’s a “hub for arts”. PAC is in a new beginning with new director and new board, who are charged to get PAC standing on its own/to keep alive and help it grow</i>
<b><i>Motivations for cultivating arts?</i></b>		
<b><u>Themes</u></b>	<b><u>ARP</u></b>	<b><u>PAC</u></b>
<i>Business interest for many</i>	Interviewees linked involvement with the arts organization to professional development or gain (though not directly paid by organization).	
<i>Well-being of community</i>	ARP gave “hope” to Lowertown district.	Art offers “hope” for individuals.

TABLE 6.1, Themes that Emerged in Key Informant Interviews (continued)

<i>Needed change in life</i>	All ARP artists stated that the timing was right for them to relocate to Paducah because they needed a change in their lives.	
<i>Creative process involvement</i>	ARP administrator said wanted to be involved in the creative process even if the role fulfilled was strategic. ARP artist 1 identified a need to create.	
<b><i>Has transformation occurred?</i></b>		
<b><u>Themes</u></b>	<b><u>ARP</u></b>	<b><u>PAC</u></b>
<i>Yes, transformation occurred</i>	Two ARP interviewees recognized the transformation of Lowertown.	Some claimed everything transforms you. Others said in order to transform, we have to be open to it. PAC arts administrator said engagement with the arts through PAC changed personal opinions about a lot of things (i.e. what type of art the area needed). PAC arts administrator's opinion on 'who needs arts' changed from just adults to adults and children.

TABLE 6.1, Themes that Emerged in Key Informant Interviews (continued)

<i>No, transformation did not occur</i>	ARP artists 1, 2, and 3 said they are different and better artists because participating in ARP, but their involvement did not transform them. The artists benefitted from each other and by living in the same community.	Interviewees indicated that the transformation for the community was yet to come. For example, they recognized a need met for children to have opportunities for arts engagement. PAC board member felt no transformation occurred on a personal level because always been involved in art. PAC arts educator said involvement in PAC has not transformed, but teaching art gives energy to the educator.
<b><i>Connections?</i></b>		
<b><u>Themes</u></b>	<b><u>ARP</u></b>	<b><u>PAC</u></b>
<i>Connected</i>	ARP artists interviewed said they speak the same language and they are very close to some of the other ARP artists. ARP administrator, who lives and owns business in Lowertown, said sometimes feels like they are connected too much, though, likes the intimacy.	PAC interviewees said they are friends and even family (i.e. PAC arts administrator is fiancée to PAC board member's son, who is also on PAC Board). Interviewees expressed a kindred spirit because they all want to see PAC succeed. PAC arts administrator said the board is very supportive of the director.

TABLE 6.1, Themes that Emerged in Key Informant Interviews (continued)

<i>Not connected</i>	A division exists among ARP's experienced and non-experienced artists. There is also little interaction among the three arts groups in existence currently in Paducah (i.e. the arts organization that had previously existed called PAPA, the group known as the Wastelanders, and the ARP/Lowertown artists).	PAC arts educator does not feel connected to others involved in PAC because arts interest is different type of art.
<i>Connection to community</i>	Interviewees mentioned and "island mentality" for Lowertown and how some members of Paducah's community consider Lowertown a "highbrow" area.	PAC arts administrator is not from the community, but feels connected to it.
<b><i>Recruitment?</i></b>		
<b><u>Themes</u></b>	<b><u>ARP</u></b>	<b><u>PAC</u></b>
<i>Advertising</i>	Ads in art magazines for ARP artists	Ads in local newspapers for PAC events
<i>Newsletters</i>	Sent via email by both organizations	
<i>Online communication: Website, Google group, Facebook, and personal and group emails.</i>	Uses website for connecting to patrons. Emails and Google group for communication among artists.	Uses website for connecting to patrons. Emails for communication among artists, volunteers, Board, and patrons. PAC uses Facebook.
<i>Word of mouth</i>	Good for recruitment because small size of community	

TABLE 6.1, Themes that Emerged in Key Informant Interviews (continued)

<i>Festivals</i>	Presence at and involvement in local festivals is recruitment tool for both organizations	
<i>Incentives for artist participation</i>	Offers loans from local bank and money from city to renovate. ARP artists said good salespeople recruited them for ARP.	Offers studio space and opportunity to sell art in PAC building
<i>Others</i>	Television	Telephone and letters
<i>Fundraisers</i>		Held first one in 09
<b><i>Internet effectiveness?</i></b>		
<b><u>Themes</u></b>	<b><u>ARP</u></b>	<b><u>PAC</u></b>
<i>Selling art online</i>	Helping local artists build capacity to do sell art online is a growth area for both arts organizations.	
<i>Online forums</i>	ARP did this in open forum format, but it was commercially spammed so they discontinued and started a Google group. According to the interviewees people use it for personal use and it gets out of hand when a hot issue is brought up because people go “back and forth”. ARP administrator attributed the feeling of animosity that the internet creates compared to face-to-face as to why they act that way online in the Google group.	
<i>Collaborating online</i>	ARP artist 1 working on a show with two other women in different states	PAC interviewees mentioned coordinating the fundraiser mainly through online communication such as emails.

TABLE 6.1, Themes that Emerged in Key Informant Interviews (continued)

<i>Critiquing arts</i>	ARP artist 1 mentioned critiquing art for friend online and mentioned using international artists group as able to critique and ask questions through internet.	
<i>Communication</i>	ARP artist 3 and administrator internet is used for making artists aware of upcoming events and issues to be discussed at chamber meetings. Also sending newsletter	PAC arts administrator sends messages through Facebook and group emails to members from all over (95% of communication is through internet according to the PAC arts administrator).
<i>Recruiting</i>	Internet used to target specific artists for ARP	Not used for PAC because most artists are contacted in person, by phone or through letter by the PAC arts administrator and general info for patrons is more effective through radio and newspapers
<b><i>Collaboration?</i></b>		
<b><u>Themes</u></b>	<b><u>ARP</u></b>	<b><u>PAC</u></b>
<i>For community events</i>	Artists participate in annual Art and Music Festival	4rth of July city-wide event in downtown park was a collaborative event for PAC
<i>With local businesses and city</i>	Businesses and city commissioning artists for projects	PAC displays art in businesses and receives sponsorship (i.e. PAC receives a lot of support in many different ways such as ITS and temporary building place from one of area's largest companies called Southeast Telephones).



TABLE 6.1, Themes that Emerged in Key Informant Interviews (continued)

<i>With other arts organizations</i>	ARP artists participated in an AIDS Walk, which was organized by the ARP administrator because it supported an international nonprofit AIDS organization started by the administrator.	PAC expanding to region by exhibiting work of nearby nonprofit arts organization and displaying artwork at the Artist Collaborative Theatre in nearby Elkhorn City.
<i>With schools</i>	Some ARP artists are teachers at the new Art School in Paducah.	PAC goes into classroom for arts education and features student exhibits for First Friday events.
<i>Organization is Isolated</i>	ARP interviewees spoke of how they thought others in the community saw the ARP artists in Lowertown as a separate from the larger community.	According to the PAC community representative PAC is isolated mostly is because so small.
<i>Activism</i>	ARP artists get involved in community issues and voice their opinions. For example, they offer support for the ARP administrator in community efforts that would benefit Lowertown and they donate artwork for silent auctions of local organizations and charities.	
<i><b>Social Causes?</b></i>		
<b><u>Themes</u></b>	<b><u>ARP</u></b>	<b><u>PAC</u></b>
<i>Education</i>	ARP has artists teaching in schools and giving presentations to community organizations.	PAC has arts education opportunities for kids and adult classes advertised on website.

TABLE 6.1, Themes that Emerged in Key Informant Interviews (continued)

<i>Recycling</i>	An ARP artist's husband initiated.	
<i>AIDS awareness</i>	ARP administrator's nonprofit has been supported by Lowertown artists	
<i>Service on city committees</i>	ARP artist 3	
<i>Donating artwork</i>	All ARP artists interviewed mention this and ARP artist 2 mentioned donating time and work to "some superficial projects".	
<i>Not ready yet</i>		Multiple interviewees mentioned that PAC was not ready to get involved with social causes yet.
<b><i>Impact on community?</i></b>		
<b><u>Themes</u></b>	<b><u>ARP</u></b>	<b><u>PAC</u></b>
<i>Educating community</i>	ARP artists spoke to groups and local organizations about their artwork and about the program.	PAC is educating kids through summer camp and after school arts programs. Note: website indicates that PAC offers adult art classes as well (10/25/09).
<i>Impact is yet to come</i>	ARP administrator acknowledged that it "takes a long time" and "we can do more". Artists indicated more of a "hope" that things will turn up, which indicates the lack of "ownership" the website suggests the artists are to have as well as agency.	The mentality of most PAC interviewees. They mentioned how it needs to get some strength and stability first, which they seem committed to doing.

TABLE 6.1, Themes that Emerged in Key Informant Interviews (continued)

<i>Becoming less impactful</i>	Artist 2 with ARP said not as many people are coming to Paducah and less are coming into galleries so seemed less hopeful for an impact.	
<i>Enriching community through arts</i>	Though arts already existed in community, ARP has enriched it (ARP administrator)	PAC arts administrator says enriching through events and education. PAC community representative and board member say satisfying a need for kids to learn art and helping to recruit doctors to come and live in Pikeville (a big medical center is present there) and encourage young people to return home.
<i>Economic impact</i>	On Lowertown district	A tiny piece of a larger economic pie (PAC board member). Also mentioned was recruiting tourists for Pikeville as they are currently working hard to develop more tourism for the region (multiple PAC interviewees).
<b><i>Countercultural art?</i></b>		
<b><u>Themes</u></b>	<b><u>ARP</u></b>	<b><u>PAC</u></b>
<i>Doesn't reflect culture</i>	For Paducah, artist 3 said countercultural art would not be accepted because population of the community is conservative.	The PAC board member sarcastically said for Pikeville it is "something that is not crafts" and the arts educator said PAC, the organization, is countercultural for the area.
<i>Abstract art is countercultural</i>	Everything is legit now, even graffiti.	Needs interpretation, but people can learn to appreciate it.

TABLE 6.1, Themes that Emerged in Key Informant Interviews (continued)

<i>Young people's art is countercultural</i>	ARP artists 1, 2, and 3 spoke about young artists who seem to have "angst" in their art	
<b>Art and Community-building?</b>		
<i>Increases community well-being</i>	It adds to the quality of life in the area, keeps the youth engaged in activities, and gives them incentive to return to area after college. Many patrons have expressed gratitude for what the organization has done. The arts organizations get people together and builds relationships, bring money from tourism, energize people. Additionally, the community benefits from dreamers and visionaries, who are often artists/creates "hope".	
<i>Crosses cultural barriers</i>	The arts transcend language, culture, and values. They help people grow through visual communication and different ideas of seeing the world. They also bring people together to build relationships, especially those who may not interact otherwise.	
<i>Suggestions</i>	ARP interviewees suggested downtown and Lowertown should be seen more as a combined effort (though this is what PRA was recently established to do)/more artists with experience wanted in Lowertown because the inexperienced artists who came in did not survive. ARP group has started an "artist in residency" program where established artists come into Lowertown for a month or so to live and work.	Artists need to be selling more art online ('how to' classes need to be provided- PAC. PAC arts administrator would like to get more Pikeville/Pike Co. artists involved in PAC, but indicates an inability to do this because of time constraints on the director/ recent fundraiser for PAC had a lot of people contributing time/it was a collaboration and huge effort from board and it raised awareness for PAC

## **Summarizations of Themes**

Themes emerged from interview analyses shedding light on the organizational goals as well as challenges faced by each organization. It provided insight on how the key players in the organization are connected to each other and the organization as well as how they view its relationship to community development.

Both groups of interviewees believed art can help the community

PAC interviewees recognized their art organization as making the community better while the ARP artists looked on their program in more personal and professional ways. The artists involved and ARP's administrator expressed how their presence in Lowertown is a benefit to the community, which gave the perception that their focus was less about community-building and more about what they brought to the community in terms of their artwork. This may have been because ARP relocated artists from all over the nation while most involved with PAC have lived in Pike County for many years. Another reason ARP artists might have turned their focus more towards their personal and professional development was because some interviewed artists seemed frustrated by the divisions that had occurred among artists as well as the division between the Lowertown artists and the rest of the community. There were also apparent frustrations about some of the misconceptions under which they had relocated. For example, one interviewed artist mentioned it as well as a gallery owner, who I was not interviewing but one that approached me as I was observing art in one of the local galleries. When the gallery owner learned that I was in Paducah to learn about ARP, she voiced her frustrations with ARP to me. She indicated to me that some artists had relocated under false impressions about the support they would receive once they arrived; one particularly sore issue was about health care. Regardless of the reasons for ARP interviewees' inward focus, the outcome seemed to be that they are disconnected, which has affected solidarity for the group of artists. When compared to ARP, the interviewees for PAC seemed connected and committed to positively influencing the community through the arts.

Both organizations have faced a number of challenges

ARP took the approach of inviting artists into the community to rejuvenate a specific geographical location (Lowertown) with the hope that the artists moving in would take ownership of the arts. The method, however, caused friction because there were art groups already in existence in Paducah whose members felt overshadowed by ARP. Additionally, ARP invited artists with different levels of experience into the program, which resulted in divisions among the Lowertown artists. Thus, ARP artists were not experiencing solidarity and they were not experiencing solidarity with the artists who were located in the Paducah community before ARP was created. Another challenge was according to some of the artists, Paducah was not attracting the tourists it the city thought it would once ARP was established. Artists in Lowertown have seen fewer visitors in galleries, which causes concern for the artists. The stress a lack of visitors has created may have also negatively impacted relationships among the artists.

Rogers (2005) included the arts as an important aspect for social capital because the arts have the power to foster a sense of solidarity through relationships. She described social capital as “trust between people” and highlighted “cooperation and collaboration” as key for social networks to practice community building (2005, p. 110, 111). Though the nation’s financial situation is out of the control of the artists in Paducah, the ARP artists did not seem to want to focus on making connections with each other and with the larger Paducah area during this time of decreased tourism. According to Rogers and Putnam (1995) and Wellman (1999), building significant relationships increases social capital and community development is practiced. Hustedde (1998) also spoke of the importance of creating solidarity before engaging action for community development. As with individuals, he recognized the arts as able to create deeper meaning for the soul of individuals and communities. Stephenson (2007) also highlighted the potential for the arts to touch the soul of the individual and community. He said, “arts can create opportunities for individual and communal introspection that may impel a testing or rethinking of fundamental assumptions” (p. 82). Such a process could result in “individual attitudinal change”, which can influence negative “norms of behaviour and

assumptions about ‘the way the world works’” (p. 95). The ideas hold potential for the creation of a collective vision for Paducah’s artists and community members.

PAC was established by local artists with strong support from the Fine Arts Extension Agent. It was intended to help the community embrace the arts, especially the area’s traditional folk arts for community building. One challenge the center has faced is the fact that its director role experienced high turnover. This could be attributed to the fact that the position is not paid. According to the PAC Arts Administrator, whoever serves the role is charged with raising the funds to cover the cost of the director’s salary. It would seem difficult for a director with such a charge to have time and energy to effectively use the components of transformational leadership as Klein and Diket (1999) described towards cultivating the arts in the community. Additionally, the changes in leadership resulted in a loss of contacts such as contributing artists to help teach classes, which according to the PAC Arts Administrator, is essential so that the director can turn more attention towards fundraising efforts. When using Klein and Diket’s components of transformational leadership as a lens for analysis for PAC, it became apparent that with the turnover of leadership interaction, vision, and empowerment has suffered.

Another setback for PAC was that it was forced to leave its original location in downtown Pikeville because the city planned to tear the entire city block down. Finding a new place to rent has been a major focus of the director and the board inhibiting them from accomplishing arts-centered goals (Note: a location had just been secured at the time of interview). Though it continued to function throughout the change it became more difficult to practice agency. For example, a new location for the First Friday event had to be secured if they intended to organize it. Newman, Curtis and Stephens’s (2003) work supported the idea of the arts as a change agent for social gain because their examples demonstrated the arts’ ability to establish “networks, mutual trust and cooperation within communities for the benefit of all” (p. 313). They suggested that with regard to quality of life factors, “identifying what communities want and expect from the arts” in “a way forward that is more sensitive to the unique texture or artistic encounters” (p. 319-320). The PAC Board and Director appeared on the same page in how they view the arts can create better quality of life for Pikeville. They also seemed in tune to what

community members appreciated and could benefit from, which increases the potential for impact.

Involvement in social causes was not a priority for either organization

PAC was focused on survival of the center due to the problem of finding rental space for the center. ARP has participated in a couple projects, but those projects were not initiated by the artists. The artists in Paducah were more often asked to support causes by contributing their artwork to silent auctions involved in some sort of activism or aid. Though members of the organizations were not actively raising awareness about social issues through their art, they practiced activism and were involved in social engagement through their arts organization. Interviewees for PAC recognized that their recent fundraiser raised awareness about the arts and its potential impact on community well-being. Interviewees for ARP mentioned going to City Council meetings and speaking about the arts at local organizations like the Rotary. According to Rademaker's (2007) work, the distinction between arts awareness and arts education can influence the sustainability of the arts in community development. Rademaker's ideas on what characterizes a community conducive to the arts is the visibility of the arts, amount of funding for and staff support for arts organizations, government support of the arts organizations, a visible link to economic goals and growth and a visionary plan for the arts culture in the community. The case study indicated that PAC was not receiving the city government support since they were evicted from their original location by city planners. The lack of funding for the Director role and the fact that there was not additional staff support for PAC seriously inhibits the ability of the organization to impact community development. ARP clearly had a visionary plan for the arts culture in Lowertown with a visible link to economic goals and growth which should impact its agency tremendously. However, the division among artists and the arts groups in Paducah appears to be affecting its solidarity, which may stifle its ability to stand as an impacting program for the community. The two cases demonstrate Bhattacharyya's recognition of the crucial components of both solidarity and agency for community development to be successful.



### Educating community was a key role for both organizations

PAC focused on educating kids so they collaborated with local schools for educational opportunities. ARP provided community arts education specifically for students by teaching art at Paducah's newly established art school. As Rademaker (2007) demonstrated organizations that educate play a role in producing a larger audience base for the arts because they create an appreciation which simple exposure to the arts may not elicit. That appreciation can ultimately in turn influence the role of arts in community development planning because as more people appreciate the arts in the community it increases the potential for decision makers to see the arts as a significant quality of life enhancer thus affecting the arts sustainability.

### Economic benefit recognized as something to which organizations contribute

PAC was interested in attracting tourists and retaining educated individuals such as doctors connected with the local medical school in Pikeville as well as attracting young people back home after they graduated from college. ARP intended to use the artists to revitalize the dilapidated Lowertown area. Both groups of informants linked those goals to an economic benefit of the arts organization for the community. Most interviewees expressed a belief that the arts offered by the organization could result in economic benefits for the community.

### Internet was an effective tool for communication

In *Arts and the Internet*, Shiva (1996) argued for the internet as one of the most effective tools for artists and arts organizations because it offered an inexpensive means to promote the art and connect with patrons. According to both groups, the internet was used for the promotion of events to patrons through the website, emails, online newsletters, Facebook, and official registration for activities. For artists, ARP used to have an open forum before it transitioned into a private Google group. ARP supposedly started out recruiting artists through the internet with the open forum, but recently they have used it to make each other aware of upcoming events or for discussion. The internet was mentioned as a good tool for collaboration for both groups. PAC used the internet

for coordinating a fundraiser and ARP used it to promote opportunities for artists to get involved in civic engagement. Wang, Head and Archer's (2000) relationship management theory demonstrated how arts organizations' could use the internet for arts engagement. Though the websites were styled differently and served varying functions for the case study organizations, the informants for both recognized the power of the internet for presenting opportunities for artists and patrons. Additionally, the internet was used for collaborating events which is useful and efficient for volunteers who may not have the time to sit through multiple meetings.

#### Countercultural art was a foreign concept to both organizations

Though some answers from PAC interviewees indicated they saw PAC as counter to the culture of rural areas, most interviewees did not have a frame of reference for the topic. ARP artists correlated countercultural art with the artwork of younger artists who sometimes depict their angst through emotionally charged images. As Hustedde noted such art may have been created to represent the artist's resistance to the status quo and has the potential to negatively impact the trust relationships among neighbors thus stopping the flow of social capital in communities. However, ARP Artist 1 told the story of a young artist who rented space in the artist's studio and though his artwork seemed countercultural at first glance, when the young artist explained the rationale behind his art he was able to connect with viewers. ARP Artist 1 explained how one viewer in particular disliked a painting by the young artist initially, but after hearing his thoughts about his work she purchased it. Rather than causing contempt the dialogue resulted in respect and a significant connection was made between the young artist and viewer. Examples such as the interviewee's speak to Hustedde (1998), Clover (2007), Cameron (2007), and others' belief that the arts that are considered countercultural can have a positive impact on solidarity and contribute to agency for addressing societal barriers.

#### Organizations recruiting artists, but differences in strategies evident

PAC was looking for artists to help teach classes to give the director more time for fundraising. They also needed artists to exhibit artwork for First Friday events. PAC's

methods of recruiting included word of mouth, letter-writing, and personal phone calls. ARP recruited specific types of artists. Recently, they began focusing on attracting artists with established careers to replace the non-experienced artists that had relocated in the earlier stages the program that did not survive in Lowertown. ARP recruited through their website and ads in arts publications. ARP's recruiting strategies reach a larger audience, especially through online communication. The fact that potential artists can obtain information from the program's website speaks to Pattie and Seyd (2003), Shiva (1996), and Barraket's (2005) message about the advantages of engaging organizations through websites. PAC's recruiting may contribute more to building solidarity among community members concerned about furthering the visibility of the arts in the community as they share information through word of mouth. Ultimately the building of solidarity contributes to agency and the potential for community building.

#### Connecting with the community; a different experience for organizations

All but one PAC interviewee had a strong background in community. There was a real connection among board members and director though this was not the case for the arts educator. Connection has become more difficult for ARP though a few artists expressed a real connection to other Lowertown artists. With the apparent solidarity of the group, the potential for agency increases significantly for PAC. Repeated conversations of the art creating better quality of life to Pike County demonstrated how the interviewees experienced shared needs. Their comments regarding what's ahead for PAC demonstrated their belief in their ability to positively influence the community through their involvement which contributes to their potential for agency.

#### Relation to availability of the arts: both organizations seemed to satisfy need

PAC was recognized as satisfying a need because of a lack of arts in Pikeville while ARP was said to be the right fit for revitalizing Lowertown after other ideas had been attempted. Some ARP informants expressed that ARP has enhanced the arts in Paducah in general while others claimed the only impact ARP has had on the community is for the

Lowertown district when asked whether transformation had occurred. Both organizations admitted they could do a lot more.

## **Chapter 7**

### **Discussion**

The arts played a role in raising awareness about the arts and educating the communities about the arts. Rademaker (2007) wrote about arts education and awareness. She said arts education goes a step further by creating an appreciation of the arts in individuals. Meanwhile, awareness highlights opportunities for arts engagement and notifies community members of where arts education is offered. Both contribute to community development in so much as they speak to solidarity and agency. When those involved with the arts organization connect with local schools and businesses to promote or offer arts opportunities they practice civic engagement just like Rademaker's example of the arts organization engaging the education system in order to influence the amount of arts to which the community is exposed. Such actions contribute to community development by creating relationships and hopefully building trust among neighbors. When more arts opportunities are produced through such partnerships then agency has been practiced.

Informants for both organizations gave examples of using the internet as a tool for agency. For example, ARP used it for recruiting new artists and PAC used it to organize a fundraiser. As Pattie and Seyd's (2003) "Typology of Civic Engagement" showed through individual's levels of activism, connections to organizations online can contribute to solidarity and agency. The world will only become increasingly more connected; therefore, it is a good idea for arts organizations like ARP and PAC to develop their ability to offer connections and conduct business through online communication. Shiva suggested the internet as a great tool for artists because it is relatively inexpensive yet extremely effective. The internet was identified as a growth area for both organizations by interviewees.

The potential for the arts and arts organizations to become an economic benefit for the communities was a topic of discussion during interviews. ARP and PAC were both established to help the region in which they are located to become more attractive for tourism. As one PAC informant recognized, in terms of economic benefits of the arts to the community, it is a piece of a larger pie. The arts organizations do offer more

opportunities for tourists and as PAC interviewees suggest, they make the community more attractive for doctors considering the area due to the medical center and young people considering returning to Pikeville after college. Given the support PAC receives from leading regional companies such as Southeast Telephones, community members recognize the arts role in community development. Similarly, artists in the ARP program received attractive incentives from the local bank and the city. Interviewees from ARP identified the revitalization of the Lowertown district as a contribution of ARP to local economic development. The numerous articles listed on the program's website also highlight the turnaround of Lowertown as an economically wise community development initiative.

A conversation with a former elected Paducah city official while visiting revealed that Lowertown's revitalization had been an issue of concern for years (personal communication, August 10, 2009). The city was attempting to solve Lowertown's dilapidating problem during previous mayoral administrations and ARP happened to be the right fit for the community at the right time. It fulfilled a longstanding need in the community. PAC interviewees also identified the arts the organization offers as satisfying a need in the community. The PAC arts administrator admitted to having her assumptions of what type of arts was needed for the community, but after implementing a variety of arts opportunities, she said she realized arts opportunities for children were desired by community members. This resonated with the PAC community representative's views. Such a revelation may explain why PAC changed its mission and vision statement on the website during the duration of this study.

Both PAC and ARP interviewees provided examples of collaboration of their arts organization with local community businesses. Collaborating on fundraisers with local businesses and other local organizations for education is important for the sustainability of the arts in the community and it contributes to solidarity among community members. Community connections made on behalf of the arts organization help establish its presence in the community and create opportunities for relationship-building centered on arts initiatives. When more people know about and support the arts in a community, the more likely it is for the organization offering arts opportunities to practice agency. Both

solidarity and agency are crucial elements for community development and evidence of both throughout this project was sought after in the exploration.

Solidarity is critical for agency. What affects solidarity, according to Bhattacharyya, is the presence of self-help, felt needs, and participation among community members. In the processes observed through the website analysis and interviews for PAC, it became apparent that solidarity was present among those connected to the organization. Though the organization has faced numerous challenges as a result of having no space and a revolving door for leadership, those interviewed appeared to have a strong connection and commitment to PAC's mission. Their ability to practice agency was demonstrated by their recent coordination of a fundraiser, which was posited as a success by the interviewees.

Solidarity among ARP members seemed harder to establish and sustain. ARP artists interviewed identified numerous conflicts between Lowertown artists and between those artists and other community members, especially Paducah's artists preexisting ARP. The contention among ARP artists stems from a difference in experience levels between individual artists who relocated through the program. Artists with long-established careers and newly established artists or "hobby artists" as they were referred to by one ARP artist interviewed did not bond. None of the interviewees identified opportunities created by ARP to nurture relationships among those involved other than an open online forum. Connections apparently did not ensue from the forum as anticipated, and after it was commercially spammed, the alternative Google group seemed to offer a somewhat anonymous platform for bickering "back and forth" as the ARP administrator depicted it. Mistrust based on false perceptions of Lowertown residents by community members seemed to be the reason for a lack of solidarity among the community. The ARP artists admitted to getting involved in city government and participating in organizations, but the extent of their involvement seemed to be based on what it would do for the Lowertown district. Throughout the interviewees a sense of wanting to contribute to the community simply for its well-being was not detected. During interviews with the ARP artists, a couple admitted to being annoyed by the redundancy of local organizations asking the artists to contribute their artwork for things like silent auctions. The artists

acknowledged a perceived opinion of community members regarding Lowertown was that it was a “highbrow” district. As a result the artists felt isolated from the rest of the community.

As many of the scholars in the literature review demonstrated, the arts offer opportunities for relationship-building. Before solidarity and agency can be utilized for community development, relationships built on trust must foster. Rogers highlighted the potential for the arts as natural transmitters of information as a key component for community development because it creates relationships. The building of relationships is part of solidarity, which is linked with social capital because the “trust between people” allows them to practice “cooperation and collaboration”, also known as Bhattacharyya’s agency (2005, p. 110, 111). As Rogers suggested, the arts create vision and enable participation thus offering more opportunities for community development.

Creating vision is only one of the benefits of the arts for leadership recognized by Klein and Diket as they liken the arts’ influence to the power of transformational leadership. According to the authors, the leader of any group or organization can utilize the arts as an asset to share a vision, invoke passion, cultivate interaction, foster creativity, and empower the group of individuals they are leading (1999, p. 25). Unfortunately for both organizations in the study, the leadership has not been constant for either organization. Additional challenges faced by the current leaders, such as PAC’s director role being an unpaid position, assign additional hardship on the organization. The perception obtained through interviews was that those currently serving in leadership of the two organizations feel supported by the members. This is especially true for the PAC director. However, with the rifts among the artists in ARP, the sense was that the director sometimes is forced to play referee, specifically concerning the Google group bickering.

Communities can be viewed on different levels in situations. For ARP, Lowertown was the community of place while some saw Lowertown as an island with little interaction with the rest of Paducah. Within Lowertown there’s the community of artists, who live with each other and claim to learn from each other. Within the Lowertown artist community, there is a division between artists with pre-existing careers and experience



and artists with little to no experience (some of whom have left Lowertown). Additionally, there are online communities where some of the artists participate in an ARP Google group, but others avoid. One artist mentioned an online international community of artists specializing in the same art form. Like Bhattacharyya, Rogers argued that for communities, it is the arts that create “cooperation and inclusiveness, which are the ‘new cornerstones’ of approaches to sustainable development” (2005, p. 111). The challenge thus for the ARP director is to build solidarity among the artists in the Google group and in Lowertown then to support relationship building among the entire community. Helping Lowertown establish itself as something other than an island to which it was referred in the interviews would increase the impact of the arts program. Using the arts to accomplish such a task seems appropriate and certainly accessible. The arts provide opportunities for people to have fun and engage creativity. People can enjoy the arts together. They can start conversations based on the arts they are experiencing. Through the conversations individuals build bridges and discover new ideas. This is what Former First Lady Kennedy had in mind when she centered the White House dinners around the arts with people from many different walks of life.

Bhattacharyya called for community development to include the crucial components of self-help, felt needs, and participation. If ARP artists can recognize the potential of their arts to break down barriers in the community, they may become empowered to make changes. From the perspective of Klein and Diket, the ARP Director can utilize the arts for creating such a vision and inspiring interaction among the community and the artists. Until the director role is covered financially in PAC, it will be challenging for the individual holding the position to focus on offering the arts to the community without artist volunteers. Hope lies in PAC recognizing its assets as applying a method such as Emery and Flora’s “Spiraling Up” method for agency. Perhaps they could move forward past the setbacks if building upon community assets was utilized. PAC could use the internet more rather than making phone calls and letter-writing, which often take more time, for recruiting artists to teach classes and feature artwork. If such a suggestion is not applicable to the culture of the people in which they seek to work, it might be unfruitful though. For example, PAC might face challenges if there is poor access to the internet in

Pike County. That is why it is important for organizational leaders to understand the culture of those with whom they wish to work as Klein and Diket suggested in their description of interaction as a component of transformational leadership.

The website content analysis showed that ARP used the internet as a resource for connecting with tourists and artists. Recruiting artists from across the nation can easily be done online. ARP's link to the city's tourist site is an asset for attracting tourists. ARP also used Paducah's well-established Arts Festival to market its program and the community through online communication. In contrast, PAC is focused on fostering local talent and linking with local artists so the need for marketing online across vast geographical locations was smaller. Review of the two websites showed that PAC use of the internet was for promoting opportunities for engagement for community members through its calendar of events and class registration. ARP's website included links to artists and local attractions as well as program registration information for artists. ARP's archived articles told the story of how the program started.

When the website analyses are combined with the key informant interviews a better understanding of how the organizations see their role in the community arises. For example, ARP used the internet for recruiting artists and tourists and linking the program to the larger community. This showed that ARP recognized itself as a key player in tourism for the community and sustaining the Lowertown artist population. PAC used its website for promoting activities for potential patrons. This was a demonstration of PAC's commitment to offering arts opportunities for community members. Both organizations would benefit by utilizing the others internet strategy for fully embracing the capacity of the internet to make connections, but such tactics depend on organizational goals under the leadership's guidance.

## **Chapter 8**

### **Conclusions**

The arts build bridges among individuals. When community members recognize their commonalities such as human feelings or needs through the arts, a valuable connection is made. Connections lead to trust among neighbors. Trust is intrinsic to relationships and relationship-building is essential for community development. As Amanpour demonstrated in her recount of the New York Philharmonic trip to North Korea, artistic endeavors can be inroads for building relationships.

### **Insights: ARP**

Throughout this research, interviewees expressed feelings of connection to others involved in their arts organization. Some of the relationships were pre-existing, but most were not. In ARP, the relocated artists spoke of “speaking the same language”. One compared living in Lowertown to living on a college campus. Like a college campus, there are misunderstandings and prejudices (in this case, specifically the artists with experience and those with none), but most interviewees admitted to feeling connected. It is the larger community of Paducah to which the artists in Lowertown did not feel a connection.

Since ARP has relocated from being housed in the city government to sitting under the umbrella of the Paducah Renaissance Alliance, a nonprofit organization, and with changes in leadership, the organization seems to have lost its momentum. Its start-up story is an example of great collaboration on the part of an artist, a city government, and a local private bank working together towards a shared vision. Their solidarity was built on the three crucial components of Bhattacharyya’s community development theory. First, they shared a felt need. It was to renovate a dilapidated neighborhood. Second, they shared self-help by supporting each other in the ways they could. Third, each party participated. For example, the city passed an ordinance, the bank provided loans and the artist recruited other artists. Inviting more local artists already in existence in Paducah at the time to participate in the development process of implementing ARP and the

revisioning of Lowertown could have been a positive step towards building solidarity among the local and the relocated artists, which seems to be a current point of consternation. Additionally, if more opportunities for the relocated artists to network and collaborate with the already established local artists had taken place, the residents of Lowertown may have felt more welcomed into the larger community. Regardless, new relationships among relocated artists and Paducah-based artists as well as Lowertown residents and the larger community need to be cultivated to help Lowertown and ARP move away from its expressed island mentality and move towards building trust among community members. Only after solidarity among the community is established, can community members work towards accomplishing agency.

My extensive research on ARP provides me with insight on how the program can better address its current situation. As a community development practitioner I offer the following suggestions with the hope that ARP can improve its ability to build solidarity and create agency for and with the larger Paducah community.

The key issue for ARP is solidarity. It clearly is affecting the agency of the Lowertown district and the rest of Paducah. Divisions among the artists participating in ARP as well as division between relocated artists and artists who were already in Paducah before ARP were evident during key informant interviews.

To address the first issue, the artists in Lowertown could incorporate a mentoring program where artists with longstanding art careers offer guidance to the artists with little professional experience in the arts. Participation in the mentoring program should be listed as an expectation of all artists when they enroll in ARP to ensure everyone takes part. The experienced artists could provide perspective on how to run a gallery, sell artwork and establish a network of artists that would extend beyond Lowertown by way of the international arts organizations found online. The intent would be for the artists with different levels of experience to make connections and hopefully establish trust. This would be a good fit for the current economic situation as well. The economic downturn has negatively impacted the artists in Lowertown by decreasing the number of artists in the district. According to the interviewees many of the artists who were inexperienced left the program and moved away from Paducah. Experienced artists

seemed frustrated by the troubled economic times and the decreased number of visitors to the Lowertown district and to the artist's galleries that has resulted from the recession. Because professional interests for experienced artists seem to be a priority, ARP administrators would need to use that interest to entice the experienced artists to mentor. Experienced artists would need to understand the benefits of more artists relocating and inexperienced artists surviving tough economic times. A vision should be shared by the arts administrator to help the experienced artists see the big picture and know that when they help an inexperienced artist, they actually help themselves. Based on conversations from interviews with artists I fear that promoting it as an opportunity to share their craft with someone just because there are fewer tourists visiting Lowertown would not be enough of an incentive.

Solidarity among the relocated artists and the larger community is the second issue that needs to be addressed. One recommendation for establishing relationships among all of Paducah's artists would be to invite local artists that are members of the two artists groups that were already in existence in Paducah before ARP's startup to participate in the process of welcoming relocated artists to Paducah. It would be a positive step towards building solidarity among the local and the relocated artists, which seemed to be a true point of consternation. With the relocation of ARP from city government to the Paducah Renaissance Alliance, which also houses the downtown and riverfront districts, I would expect more opportunities for collaboration among different districts and individuals such as the downtown artists to be possible. Gatherings in all three locations on alternating months would be a recommendation. That way all the groups are brought together in each other's physical space and can experience what the districts are about, or as Hustedde and King (2002) said, to experience "the soul" of the district (p. 340). Perhaps the gatherings could be centered on arts entertainment. For example, the Riverfront District could host a gathering on the riverfront where musicians entertain everyone. The downtown district could have food-tasting in its square featuring all of the downtown restaurants. Lowertown could have a gallery hop or have artists owning galleries alternate hosting during different months. Though I did not interview any artists from the two groups that existed before ARP was implemented, my impression from relocated artists is that the two groups are resentful for the incentives those who relocated

through ARP received. I would also suggest the Paducah artists may have been offended by not being included in the development of ARP. Whatever the reasons for the current disconnect, the fact that the groups have the common interest of the arts should provide opportunities for connection. It would be in the best interest of the larger Paducah community for local leaders and arts administrators to focus on efforts to bring these groups together.

### **Insights: PAC**

Rather than facing the challenge of building relationships among those involved in the organization, PAC's recent setbacks of leadership turnover and lack of funds test its ability to practice more community development. The connection among the PAC Board was apparently strong. Only one interviewee among those involved with PAC Board expressed a feeling of disconnection and that was attributed to the type of art the Board Member preferred. The others spoke a lot about their support for one another. PAC seemed connected to Pikeville and Pike County through its Board Members.

One PAC Board Member is a major employer in the region and the Board Secretary is that individual's assistant. As expressed by PAC's Arts Administrator, a lot of the work of the Board is administered and recorded by its Secretary. During the recent PAC fundraiser planning stage, the Secretary played a pivotal role in providing publicity throughout the region and coordinating most details necessary to organize the event. The major employer also donated free physical space for PAC to relocate during the period of when they had to leave their original location to when they found their new space in the old Dawahare's building. While the Arts Administrator stated that everyone on the Board pitches in helping where they can, relationships with major players in the area have relieved PAC of temporal burdens such as rent costs and assistance in the preparation of a major event, which was an opportunity to build relationships among PAC members, potential patrons, and donors.

PAC is an example of assets building upon assets in a process similar to what Emery and Flora described in their study. Solidarity is built among relationships such as the relationships held by those who sit on PAC's Board. Agency is initiated when those people analyze the assets available to them and offer assistance where they can, based

upon their specific assets, to the arts organization. The PAC Board practiced the spiraling up method as a form of community development for PAC. In return, PAC benefited. The arts organization saved funds for not having to pay for rental space during its transition from one permanent location to the next. Additionally, with the assistance of the Board Secretary focusing on the fundraiser PAC's Arts Administrator could turn attention to things such as finding a new location for the center and coordinating arts programming.

Interviewees for PAC discussed how the fundraiser, in addition to raising funds for PAC, was a success because it was an opportunity for people to build relationships. Though three of the four interviewees had lived in the geographical area for a while and probably knew many present at the event, it was an arts-centered atmosphere where new conversations could flow among old acquaintances. Additionally, as a newer community member, it was a chance for the Arts Administrator to build relationships with people who may have not attended other arts events since the administrator's arrival or those for whom this PAC arts event was the first. Establishing relationships with community members is important for PAC's Arts Administrator so trust grows and community buy in increases. Once members of the community know the administrator and see that PAC is there to offer and increase arts opportunities, they can patron the center and possibly collaborate with it for community or personal projects. Awareness of the arts in a place is the first step. Education and collaboration will hopefully follow.

The Arts Administrator acknowledged a loss of artist contacts due to the turnover in leadership for PAC. One challenge for the new Director is to reestablish relationships with local artists to help provide programming for the center. At the time of the interview, there was only one artist providing classes and workshops and that was the Director. Since the Director has to run the center and fundraise in addition to teaching classes, it becomes challenging to offer a lot of arts activities when other duties require attention and there is no additional help.

A lack of secure financial support has been a major setback for PAC. The difficulty was expressed by the Arts Administrator as the interviewee explained how the Director has to fundraise for the position's salary as well as for resources for PAC activities. Though

much time has to be spent coordinating programs and connecting with artists, securing financial resources are necessary for PAC to function. With no staff to help, all duties are left to the Director. This is why the support of the Board is so important for PAC. The example of the Board Secretary helping to organize the fundraiser shows how crucial volunteers are to small organizations like PAC. The solidarity among Board Members increases their ability to share felt needs and helps to ensure their participation in helping PAC in whatever ways they can. Having recognized their assets, one task of the PAC Board and its Director should be to increase their pool of volunteers and artist contacts so they can offer more for the community and help community members see its value, which could help attract donors and give them leverage to approach other sources of funding such as the city government.

My extensive research on PAC provides me with insight on how the organization might better address its mission. As a community development practitioner I offer the following suggestions with the hope that PAC can improve its ability to build solidarity and create agency for Pikeville, Pike County and the region.

The solidarity among the Board is evident and it seems they are helping the center accomplish its mission. Offering help with the fundraiser and providing space for the center to be house during the interim of its move from the original location until moving into the new permanent location qualifies as Bhattacharyya's the three practice principles of self-help, felt needs and participation.

My suggestions for PAC are minimal because my research suggests they are moving forward in a positive direction as long as those connected to PAC continue to offer their personal assets as well as community resources they have access to for creating agency for the organizational goals and needs of PAC. I recommend for the organization to utilize the internet a bit more for offering links to the community, which would be helpful for tourists and those considering a move to the area. For example, the UK Fine Arts Extension Agent is currently involved with the Artists' Collaborative Theatre in nearby Elkhorn City. There should be a link to that venue on the PAC website. There should also be more links to local artists so the artists could benefit from the organization's



expanding network and vise-a-versa. The artists should also be able to display and sell their work online through linked personal websites or through the center's website.

Unfortunately, reconnecting with the lost artists and making initial connections with new artists in the region seems like a major challenge for PAC as a result of the changeover in leadership, the difficulty in expanding social networks in rural areas and possible lack of internet access for some in the Appalachia region. The situation prevents PAC from offering more classes for kids as well as classes for adults because the arts administrator does not have enough time for programming and teaching. A campaign to make contact with more artists in the region could be helpful. The center can use local media, online connections such as Facebook and the general listserv to send out a call for artists. In their campaign messages they could say the following:

Are you an artist or do you know an artist? Please help the Pike Artisan Center connect with the artists of our region! You can give them our contact information or send us theirs – your choice! Help us reach out to the talented people of Appalachia so everyone can enjoy and celebrate the heritage of the arts in our region. For more information please contact: *provide PAC email and telephone.*

Ads for the campaign could also be posted in nearby communities at grocery stores or gas stations. Regional artists in the area, both professional and hobby artists, would be more likely to become aware of the existence of PAC and might become interested in teaching classes, especially since it appears teaching would be compensated.

The final suggestion for PAC is for the Board to focus on raising funds specifically to cover the salary of the PAC Director. The solidarity of the Board Members and their support of Director indicate that such a suggestion would be accepted, especially if the Board considers the difficulty the Director faces when having to prioritize duties. The Director is constantly faced with the question of whether to first find money for personal livelihood or coordinate activities for PAC. Granted, the success of the Director's ability to implement programming for PAC will impact the amount of money raised for the position's salary. However, the burden of securing the funds for the position should be a shared burden by all who claim to support the Director in the role, which according to interviewees is everyone on the PAC Board.

## **Arts Organizations Influencing Community Development**

Most interviewees for PAC and ARP expressed a belief that the arts could improve the community by creating better quality of life. Both communities would like to see the arts play a role in economic development because they see the arts contributing to the tourism industry. When communities offer arts activities for community members, they open up new avenues for creative thinking. With its ability to tap into emotion by transmitting information that forces reflection, participants in arts activities have open space to reflect upon their lives and their neighbors as they evaluate their environment. This can increase quality of life for participants, which positively affects the entire community.

The arts can also build bridges among community members. The study demonstrated that the connection of the arts to community development is strong, but there will be challenges. ARP's negative experience with the open forum then the Google group begs the question of where to set boundaries online. Lowertown's issues with isolation from the larger community offer an opportunity for the relocated and experienced artists to use their crafts to create a space where shared needs can become felt by all. PAC also needs to make significant connections with the artists it lost during leadership turnover. All artists can be assets for the organizations in order to practice self-help. Solidarity has to first be established to ensure this will take place and what better outlet to use to make significant connections than a create space, which each organization should be able to offer. Once relationships are solidified upon trust among these artists, agency can increase and an impact on community development is more likely to take place.

Connections with the larger community are also crucial for PAC and ARP to become involved with community development. ARP's history shows that it was started through a private/public partnership, but since its move out of being housed under the city and since at least two individuals responsible for the startup of ARP have moved from Paducah the strong relationship that was built between ARP and the city government could dissolve. Since trust is crucial for solidarity and agency, community development for ARP is dependent on maintaining such relationships.

PAC is an example of a successful vision. The UK Extension Service wanted to cultivate the arts in Pike County because it saw a need to maintain the heritage of folk arts in the region. The Fine Arts Extension agent partnered with local artists to found PAC. Then the Fine Arts Extension agent turned attention elsewhere with the hopes that PAC would stand on its own through the artists on board. Turnover in leadership and lack of funds have made it difficult for PAC. As stated above, PAC has a strong support from its Board, but more artist connections need to be made or re-established to help with the programming of the arts activities. PAC also needs to develop a trusting relationship with the city government. The Arts Administrator, PAC Board and volunteers are likely to feel mistrust towards the government since it forced the organization to move out of its original location. They cannot let this become a barrier for relationship-building. PAC could use its arts initiatives to help the government recognize the importance of its presence in the city. For example, interviewees expressed the center as satisfying a need for children in the community by offering them a creative outlet; something besides sports for extra-curricular activities. Helping the government recognize PAC's ability to meet that need could garner much needed support. Felt needs creates solidarity, which is needed for PAC to collaborate with the government. Community development is much more likely to take place and agency will increase for PAC and Pike County once this is in place.

### **Insights after Conclusion of Study**

With hindsight of the research process now available, I will offer some things I would have done differently for future researchers on the topic to consider.

I would have interviewed more people. The Key informants ended up being a lot of artists for ARP and a lot of Board Members for PCE so I would have tried to find patrons of the Center or people living in Paducah, who enjoy going to Lowertown District for arts engagement. It would have also been interesting to gain perspective from more community members' regarding their thoughts on the organizations through a general survey or more interviews with a random sample of informants from the communities.

I would have also interviewed the leaders – the UK Fine Arts Extension Agent and the artist who launched ARP. Both have moved on to different projects now. Personal interviews with both would have helped me incorporate the theory of transformational leadership as I analyzed their impact on the organizations' community development.

Interview Question #12 concerning countercultural art was confusing for almost every informant though I did attempt to explain countercultural art as I have defined previously in the "definition of term" section. I should have reworded the question or framed it with different term. One idea is to explain countercultural art as "art that questions the status quo".

### **Suggestions for Future Research**

The examples of ARP and PAC demonstrated a connection between the arts and community development by introducing new ways to revitalize the community through partnerships. People who seek arts in community development could use ARP and PAC as examples and they can benefit from identifying the challenging these arts organizations encountered. Since this study only examined two arts organizations and both organizations are in Kentucky it is hard to generalize findings for all arts organizations. Expanding the sample to include more arts organizations in different locations with contrasting demographics would be helpful to understanding the topic of how online communications aid in the process of engaging the arts for positive change in communities and regions. Also more interviewees from a broader spectrum of people would provide more insight. A longitudinal study of the organizations would provide more information on the most effective ways for arts organizations to use the internet. Analyzing their methods of online communication since their founding would also give better perspective on the internet's effectiveness.

### **Role of the Arts in Community Development**

In April 2010 Former President of India, His Excellency Dr. APJ Abdul Kalam visited Kentucky to promote trade opportunities for India and Kentucky. His ten day schedule included numerous speeches to various groups about building friendships among

Kentuckians and Indians so that both groups may recognize the value of the other's culture and resources. India is a rising star on the world stage with a growing middle class, and as those coordinating Former President Kalam's visit suggested, it is increasingly important for Americans to become educated about our Asian neighbors. Former President Kalam is a most respected world leader and his many contributions to India through science served as reason for his being named President in 2002. During his Presidency, he was fondly referred to by Indians as "the People's President" and most recognized for his Vision 2020. He remains committed to seeing India become a fully developed country by 2020. Since his retirement in 2007, Dr. Kalam has made it his mission to inspire young people with his vision.

As evidenced by the recent visit of Former President Kalam and his use of poetry during at least four separate presentations for four vastly different audiences (i.e. Indian students at the University of Kentucky, American students at Georgetown College, community volunteers for a nonprofit organization, and community business and higher education leaders), people are open to the idea of arts building bridges globally. Each speech was different, but one reoccurring aspect was the use of poetry to open his addresses.

During his visit to Georgetown College, Former President Kalam recounted a morning at Lake Cumberland during his Kentucky visit where he thought of a poem called "The Vision for the Youth," which says:

I climbed and climbed Where is the peak of dreams, my Lord?/ I ploughed and ploughed, Where is the treasure of knowledge, my Lord?/ I sailed and sailed,/Where is the island of peace, my Lord?/ Almighty, bless me to work and work,/ With vision and sweat resulting into happy nations (Engelhardt, 2010).

Each speech touched on collaboration among the people of India and Kentucky "for reinforcing the economy, education system, environment and culture through a long-term collaborative program" (Engelhardt, 2010). Former President Kalam's use of poetry for connecting with his audiences as he shared his vision for a Kentucky/India partnership is an example of how the arts play a role in community development. They can create immediate connections among people of vastly different backgrounds. Leaders such as

Former President Kalam, Former First Lady Kennedy and CNN's Chief International Correspondent Amanpour recognized how the arts help people come together not only on the local level, but on the larger scale of the world community. Their stories support the idea that the arts establish connections among different people so opportunities for development can foster.

The arts can serve as a constant reminder that we are all human with basic human needs. They can be continuously engaged for relationship building because of their creativity. New ideas for connection and reconnection can open the door to new possibilities. The arts have a place in community development by building solidarity among people and laying the groundwork for agency. When relationships need to be cultivated initially or be reestablished the arts can serve as a constant reminder of connections.

ARP's intent was to use the arts and artists to revive the Lowertown district. They were successful with that initiative though one set back was the separation from the larger Paducah community. PAC wanted to grow the heritage of the arts in Pike County. Their vision was to support local artists who could use their craft to attract people to the area, for tourism and settling. Though PAC has faced challenges, its Board is committed to seeing the arts play a significant role in community development. PAC and ARP initiated plans for community betterment using the arts as the avenue. Both of their histories demonstrate the arts' potential despite their challenges. Embracing the arts to foster the relationships with the larger community and government would be a natural fit for the organizations. The arts are what those involved know and the arts can build bridges. ARP could use the arts to create solidarity among artists in Paducah bridging the divide among old and new artists in the community. PAC could use the arts as their asset for demonstrating to the local government the value for its citizens because it creates opportunities for youth and attracts people to the community.

As Putnam (1995) and Wellman (1999) pointed out through their connection of social capital to community development, building trust among neighbors is crucial for solidarity and agency, especially when past hurts have broken relationships. Rogers's (2005) understanding of social capital describes the "trust between people" allowing

them to practice “cooperation and collaboration” and “to recognize and enhance individual and organizational networks, and to foster lifelong learning” (p. 110-111). Her work demonstrates that the arts can be helpful for re-building trust because of their ability to bring people together, which is an important learning lesson for PAC and ARP. Social capital involves trust among neighbors, trust in the community, and trust in local leaders. Social capital and community development go hand-in-hand and the two arts organizations could benefit from using their art to re-establish trust in their communities.

This study showed that the arts’ role in community development is a fertile field for continued investigation. Bhattacharyya’s theory of community development based upon solidarity and agency lays a foundation for the arts’ influence based on its ability to build relationships and create vision. The authors in the literature review provided examples of the arts contributing to community development. The exploration of ARP and PAC through website analysis and key informant interviews demonstrated how stakeholders see the potential of the arts in community planning and improvement in quality of life. With the increase in diversity among communities, significant connections which can be made through the arts are necessity. This study set out to examine the role of the arts in community development leadership. The analyses showed that leaders should see the arts as an asset for community development offering opportunities for connection among community members and creativity for envisioning new possibilities for communities.

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## **VITA**

**Amy Lynn Carrington**

Birthplace: Lexington, Kentucky

## **EDUCATION**

Honours Degree, Media Studies, Victoria University of Wellington, Wellington,  
New Zealand (Dec. 2005)

Bachelor of Arts, Journalism/Mass Communication, Samford University, Birmingham, AL  
(May 2004), Graduated *Magna Cum Laude*

Samford Study Abroad Program, London, England (December/January 2004)

## **WORK EXPERIENCE**

Executive Director, Global Scholars Program, Georgetown College (2008 - present)

Administrative Coordinator, Graves Center for Calling & Career, Georgetown College,  
Georgetown, KY (2006 – 2008)

Clerk, White Peck Carrington, LLP, Mt. Sterling, KY (2006)

## **SCHOLASTIC AND PROFESSIONAL HONORS**

Member, Quality Enhancement Project Design Steering Committee, Georgetown College  
(2010 - present)

Member, Georgetown College Asian Recruitment Task Force (2009 - present)

Presenter, International Leadership Association Conference, Prague, Czech Republic  
(November 2009)

Member, President's Creative Team, appointment by Georgetown College President (2009)

Presenter, NAFSA Kentucky State Conference, Georgetown, Kentucky (June 2009)

Presenter, Community and Leadership Development Graduate Student Mini Conference,  
Lexington, Kentucky (February 2009)

Recipient, 30/30 Scholarship, Commerce Lexington Leadership Visit to Austin, TX (2008)

Rotary Ambassadorial Scholarship Recipient, New Zealand (2005)

Rotary Presenter, speaking to various Rotary clubs about experience as a Rotary  
Ambassadorial Scholar to New Zealand (2005 - present)

Qualified Interpreter, MBTI® personality type indicator (2007 - present)

Co-Chair, Samford Community Task Force, appointment by Samford University President  
(2004)

Participant, Samford University LEAD Scholars Program (2000-04)

Leadership Samford, Planning Committee (2002), Participant (2001, 2003)

Presentation of Undergraduate Thesis, National Conference for Undergraduate Research,  
Indianapolis, IN (Spring 2004)

Presentation of Undergraduate Thesis, Samford University Student Showcase (Spring 2004)